

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Eleventh Year—Number Seven.

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PROGRAM FOR MEETING OF GUILD AT OBERLIN

CONVENTION JUNE 22 TO 24.

Splendid Recitals and Interesting
Papers Promised at Musical
Center—Sessions Brought to
Central West.

Indications point to a large attendance at the convention of the American Guild of Organists, which is to be held June 22, 23 and 24 at Oberlin, Ohio. The general officers of the guild and especially the organists of Cleveland and Oberlin have exerted themselves to make elaborate arrangements for the meetings. The program has been virtually completed and shows that excellent recitals and interesting papers are to be provided.

The bringing of the convention to the central states is expected to arouse interest among members of the guild farther west. Oberlin is near Cleveland and easily reached from that city. It is also reached by through trains from Chicago on the New York Central line. Oberlin always has been known as a musical center and several organists known in all parts of the country, including Dr. George W. Andrews, head of the organ department of the Oberlin Conservatory, live there. In addition to this it has a splendid Skinner organ in Finney Memorial Chapel.

Following is the program for the three-day sessions:

TUESDAY, JUNE 22.
9 a. m.—Opening session. Addresses by Dr. Henry Churchill King, president of Oberlin College, and by Warden Demarest.
9:30—Devotional Service, conducted by Edward I. Bosworth, dean of the Graduate School of Theology.
10—"The Organist and Chormaster in the Religious Service," by Professor Edward Dickinson, Oberlin.
10:30—Open discussion.
2:30 p. m.—Address by Ernest M. Skinner, representative of the Organ Builders' Association.
3—Open discussion.
3:30—Organ recital in Finney Chapel, by Eric DeLamarter, Chicago.
6:30—Reception and social in the Art Building.
8—Recital in Finney Chapel, by Charles Courboin.

WEDNESDAY, JUNE 23.
9 a. m.—Business session.
9:30—Paper on guild examinations, by Warren E. Hedden.
10—Open discussion.
10:30—Recital in Finney Chapel, by Charles Heinroth, Pittsburgh.
2:30 p. m.—Discussion upon topics introduced by guild members, including perhaps standardization of the organ.
3:30—Recital in Finney Chapel by Edwin Arthur Kraft, Cleveland.
6:30—Automobile tour about Oberlin and vicinity.
8—Recital by William E. Zeuch, Boston.

THURSDAY, JUNE 24.
9 a. m.—Business session.
9:30—"Literature of Organs and Organ Music," by Charles N. Boyd, Pittsburgh.
10—Open discussion.
10:30—Paper on "The Organist in the Concert Field," by James T. Quarles, Cornell University.
2:30 p. m.—"Improvisation," paper and demonstration, by Frederick Schlleder, New York City.
3:30—Recital by Rollo Maitland, Philadelphia.
8—Recital by W. Lynnwood Farnam, New York City.

The meetings of the convention will be held for the most part in Warner Concert Hall, while the recitals, will be on the four-manual organ in Finney Chapel. Entertainment will be provided in college halls, and the convention headquarters will be in the men's building. The expense for board and lodging per day will not exceed \$4, and may not be more than \$3.50.

Morey Factory Is Damaged.

Fire damaged the organ factory of C. E. Morey at Utica, N. Y., May 17. The loss is estimated at \$10,000. The flames originated in a shed near the factory and spread rapidly. It was impossible to reach the fire department by telephone promptly. An organ which was nearly ready to ship was damaged, but others were saved. The fire did not interrupt the activities of the factory.

JAMES R. GILLETTE AND CLARENCE EDDY.



[Photograph taken by staff man of the Evansville Journal when Mr. Eddy visited Indiana city.]

EDDY IS EVANSVILLE GUEST. ORGANIST TO USE AIRPLANE.

Gives Recital on Municipal Organ and Wins People of City.

Clarence Eddy took possession of Evansville, Ind., May 11, when he played the city organ, the pride of the community, and was entertained by the Rotarians and pictured by the artists and photographers of the newspapers. Mr. Eddy's recital aroused special enthusiasm and was reviewed as one of the great events of the year musically for Evansville people. The Chicago organist was the guest of James R. Gillette, the Evansville municipal organist. His program was as follows: "Hosannah," Dubois; Elevation, Edith Lang; Romance without Words, Bonnet; Concert Caprice, Bonnet; "From the South," (Dedicated to Clarence Eddy), Gillette; "Speranza," (Dedicated to Clarence Eddy), Yon; "Marche Solennelle" from First Organ Suite (Dedicated to Clarence Eddy), Borowski; "In Springtime," Chaffin; Intermezzo, (Arranged by Clarence Eddy), Kramer; Paraphrase on Gottschalk's "Last Hope," Saul; "Evening Rest," Hollins; Wedding March, Faulkes.

Mr. Eddy left Chicago May 23 for North Platte, Neb., where he was engaged to play at the opening of the organ built by Hillgreen, Lane & Co. for the First Evangelical Lutheran Church. Mr. Eddy has been engaged also for two recitals in a few weeks at Grand Island, Neb. He is to play an interesting program of American organ works at the Lockport, N. Y., music festival in September.

Henkel Directs Orchestra.

Nashville, Tenn., now has a symphony orchestra, which is under the direction of F. Arthur Henkel, whose organ recitals in that city have become an institution. The orchestra achieved a great success at its initial concert, given April 25.

Courboin Is to Fly Between Two Cities in Which He Plays.

During May Charles M. Courboin has been giving recitals in some of the large college centers of America under the auspices of the Wanamaker interests. May 22 he played at Princeton University; May 24 at Williams College, Williamstown, Mass., and May 28 at Cornell University. He will also appear June 22 at the national convention of the American Guild of Organists in Oberlin, and has been invited to give a recital at the convention of the National Association of Organists to be held in New York in August.

The Syracuse papers carried the story some days ago that Mr. Courboin would soon be making some of his trips to Syracuse from Philadelphia and return by airplane. While details have not been worked out, it is probable that this will be done in a number of cases and that either Mr. Courboin will pilot his own machine or else he will be brought up by David McCullough, now admiral of the Wanamaker air fleet and formerly pilot of the NC4 on its trip across the Atlantic.

June 1 Mr. Courboin will give a recital in Grace M. E. Church, Harrisburg, Pa., where an Austin organ of four manuals and sixty-four stops, given to the church by W. P. Starkey, a resident of that city, has been completed.

The Organists' Association of Lancaster, Pa., held its annual election May 2 at St. James' choir room. The following officers were chosen: President, William Z. Roy; vice president, Horace E. Reichardt; secretary, Miss Edna J. Mentzer; assistant secretary, Henry A. Sterbach; treasurer, Charles E. Wisner; chairman of program committee, Richard M. Stockton.

SECRETARY PLEADS FOR BETTER CO-OPERATION

TASK FOR ORGAN BUILDERS.

Adolph Wangerin Points Out Prominent Question Before Association—Deplores Competition which Lures Men.

With increasing perplexity the all-engaging question of skilled labor shortage confronts manufacturers everywhere today. Add to this the scarcity of materials and their persistently mounting cost, and the growing difficulty of retaining experienced workers in their present positions against the many alluring "want ads" published everywhere, and you have a problem which with more or less intensity taxes the nerves of countless employers to the utmost. And if these troubles do not quite sufficiently beset such employers going and coming, there is another sure-fire shot in reserve by means of freight and express embargoes, and even when these are lifted along comes the inevitable aftermath in the form of interminable delays due to car shortage and congestion.

If the members of the Organ Builders' Association of America are in quest of a pertinent subject for discussion at their approaching annual convention, scheduled to take place in New York City on July 26 and 27, a timely topic could be offered by this question:

"What can the O. B. A. undertake to do in order to render co-operative service to its members in the face of an imminent growth of labor trouble?"

Speaking of labor trouble, what may be said to constitute one of the greatest menaces today in keeping the restlessness of the working element fed and spurred on? Are not the thousands upon thousands of "want ads" appearing in all trade papers and the daily press responsible to a large degree? Do not these "ads," with their alluring details as to wages and hours of work and other specific particulars, create more and more of an exaggerated situation, in which one employer frequently competes with another in the same industry to get or hold a skilled man? And to strike more closely home, what is the exact status of the many "want ads" now appearing and calling for experienced organ workers? One of our members wrote to me the other day: "It would seem that about all such advertisements amount to is to get men from other members of the association." But those "ads" that go into details by mentioning wages and hours of work amount to more than that. Several complaints received indicate that quite naturally skilled men everywhere see and read these, they assume that the wages and hours of work mentioned are now standard and forthwith make demands upon their employer to meet such stipulated conditions.

Charges have also reached the president of our association and the writer that in consequence of the skilled labor shortage open breaches of the trade ethics that should govern our organization are alarmingly increasing within our own ranks. Supposing such charges to be fully substantiated, is it not time that we come to a realization of the true purpose embraced by the spirit of co-operation, which certainly is not a striving against, but a working with each other? Scheming in one form or another to coax skilled workers away from fellow-members, who emphatically need every man just as pressing, obviously will not square with the principal basis of our constitution.

In a pamphlet recently distributed and bearing the title "America's Greatest Undeveloped Resources" the author refers in one part of his treatise to the distressing evidence of an abnormal tendency toward selfish-

ATTENTION Organ Builders' Association

Please take notice that the annual Convention of the Organ Builders' Association of America will take place on July 26 and 27 in New York City. The meeting will be held in one of the assembly rooms of the College of the City of New York.

Those who plan to attend are urgently requested to get in touch with E. S. MAYLAND, 54 Willoughby Street, Brooklyn, N. Y., in whose charge will be all matters pertaining to hotel accommodations and reservations. All reservations must be in by July 12.

Further and more detailed particulars will be sent by mail to all members.

ADOLPH WANGERIN,
112 Burrell St.,
Milwaukee, Wis.

ness which manifests itself today among employers within affiliated industries, and says:

"Now these things exist everywhere. You look over your own organizations. Who are the ones who are really doing things? Are they the men you have stolen from other concerns? No. They are the men you have taken up and developed yourselves. They are the ones you have built up your business with, and now that you have reached a point of prestige, now that you have got a big business, you say to yourselves: 'I haven't time to develop any more people; I have got to get them already made.' Oh, it is a big mistake."

Incidentally there is this to be said about the man who is always ready and willing to change his employer under one pretext and inducement or another. In these times of unprecedented labor agitation, what is the crying need of the hour? Production! Just as a rolling stone gathers no moss, so does a wandering man, always ready to be on the go the moment something else attracts him, not properly produce, and irregularly producing he is not the man really worth having. On the other hand, an employer's appreciation and due recognition should go out to those of his men who are loyal to him and who have his interests at heart. These men need encouragement and should get it fairly and freely.

Apropos of remedial methods to curb the deplorable maneuvering among employers virtually to draw on each other for workers which either needs with equal urgency, there has just come into my hands a circular letter sent out by the Associated Industries of Massachusetts, in which a special executive committee makes the following significant recommendations and comments:

That the members of the Associated Industries of Massachusetts make a "gentlemen's agreement" to the following effect:

1. Not to advertise for help outside of Massachusetts.

2. Not to use display type in "help wanted" advertising.

3. NOT TO MENTION HOURS OF WORK, RATES OF PAY OR SPECIAL INDUCEMENTS OF ANY KIND.

4. Not to use more than twenty-five large lines daily in any newspaper.

The twenty-five members of our executive committee present at the meeting were unanimous in support of this proposition, expressing the conviction that the present indiscriminate and lavish "help wanted" advertising is one of the most potent causes of labor unrest and consequent high labor turnover.

There is a shortage of labor, and one manufacturer cannot recruit his supply to the full by the display advertisement and special inducement method without taking men from other plants that need them just as badly, thus inviting retaliatory tactics, resulting in a war of newspaper type that keeps labor constantly on the move and plays into the hands of the malcontents.

Perhaps we can learn a little from the foregoing. But first of all we must recognize the importance of and necessity for true co-operation. Let us put fairness and considerate motives above selfish impulse and come to understand that we ethically owe something to the interests of our fellow-members. Let us look upon our labor requirements not as a battlefield, but as a straightforward business situation that should be controlled by ethically sound means. Let us advise one another, not that there be a personal advantage for a few, but to assist all. Unless the force of co-operation helps all our members, the organization becomes useless. Co-operation is simply industrial progress systematized and elimination of commercial warfare. It is by harmonious pulling together that we can bring the greatest general benefits and most nearly equalized protection and promotion of their manufacturing interests to our members.

ADOLPH WANGERIN,
Secretary, O. B. A. of A.

Mrs. G. G. Treadway, Mrs. G. R. MacClyment, G. L. Avery and Cyrus Avery, together with Corwin Giddings, are donors of a memorial fund for Bradley Polytechnic Institute at Peoria, Ill., which is to be used for the purchase of an organ to be installed in the chapel to replace the present organ as well as for the purchase of new piano equipment for the Bradley Conservatory of Music. Specifications for the organ, to be built by the Hinners Organ Company of Pekin, Ill., have been approved by Franklin Stead, director of the Bradley Conservatory.

IS FATALLY STRICKEN WHILE ON ORGAN BENCH

LAURA WOOD GREBE DEAD.

Well-Known Philadelphia Organist
Victim of Paralysis in Midst of
Musical Service—Was a Founder of A. O. P. C.

Stricken with paralysis at a musical service, while playing the instrument of which she had made a life-time study and had become a master, Mrs. Herman H. (Laura Wood) Grebe died a few hours later at her home, Bristol, Pa. She had prepared an elaborate program of instrumental and vocal numbers, in which she was assisted by her husband, cellist; her sister Edith, violinist; W. T. Wilson, baritone, and the choir of the First Presbyterian Church. It was during the final number, Batiste's "Offertoire St. Cecilia," that she was stricken. As she was playing the audience noticed that her fingers began to hesitate and she moved her hand across her eyes as if to brush away something blurring the vision. The audience, unsuspecting, thought something was wrong with the organ, Mr. Grebe, noticing something wrong, went to her side, followed by her sister, and other help quickly followed to remove Mrs. Grebe from the organ bench to an adjoining room. Medical help was at hand immediately, as three physicians in the audience responded and advised removal to her home close by. Death ensued in six hours.

Mrs. Grebe was one of the original group who formed the American Organ Players' Club of Philadelphia. She was one of the most active members from the beginning until her death. She studied organ principally with David D. Wood, of whom she was an ardent admirer. Strangely enough her organ career commenced with the very organ at which she met death. She was, however, organist for about twenty years at the Arch Street Presbyterian Church, Philadelphia, where she played scores of recitals. She was a director and librarian of the A. O. P. C. almost from its beginning.

A large and appropriate floral piece was sent by the club. It was noticed that the club pin was in its usual place on her breast as she lay in the casket. Dr. John McE. Ward, president of the A. O. P. C., attended the funeral as official representative.

NEW POSITION FOR FARNAM.

Will Go to Church of the Holy Communion, New York, in October.
Lynnwood Farnam, organist of the Fifth Avenue Presbyterian Church, New York, has accepted the appointment as organist and choirmaster of the Church of the Holy Communion, New York, and will take up his new duties in October.

Mr. Farnam is at present making a series of records of his playing for the Welte-Mignon reproducing organ and in addition to the twenty-odd solos rendered in this way, will make one roll of the orchestral part of one of Rubinstein's pianoforte concertos, designed for use synchronously with the roll of the pianoforte part played by Josef Lhevinne.

Mr. Farnam will leave New York on or about June 21, and, after his recital at the A. G. O. convention at Oberlin, plans to spend the summer at his home in Saskatoon, Sask.

Harold W. Thompson at Head.

Dr. Harold W. Thompson, who in addition to his many other activities, writes the interesting and instructive choir department in The Diapason, has been appointed head of the music department of the State College for Teachers at Albany, N. Y., to take effect Sept. 1. He will retain at the same time his assistant professorship in English. In his work in the music department Dr. Thompson succeeds Samuel Belding, who is retiring after thirty-four years of activity at the college. Recently Professor Belding was made organist emeritus of the First Reformed Church of Albany, after forty-five years' service in that church. He was a pupil of Dudley Buck.

TO HAVE A SKINNER ORGAN

Leo B. Pomeroy Leaves Austin, Texas, to Play at Shreveport, La.

Leo Bonnell Pomeroy has resigned as organist and choirmaster of St. David's Episcopal Church at Austin, Texas, to become organist and choirmaster of St. Mark's Episcopal Church at Shreveport, La. At Shreveport he is to have a three-manual organ, the contract for which has been awarded to the Skinner Organ Company. The instrument is to be completed and installed in the new church by Oct. 1. St. Mark's was burned last November, but is being reconstructed on a larger scale than formerly. The congregation is now worshipping in the city hall, but hopes to get into the new edifice by August. St. Mark's is one of the largest parishes in the southwest.

Mr. Pomeroy was very successful in Austin and in addition to his church work was municipal organist and organ instructor in the school of music affiliated with the University of Texas. He had built up a fine choir and the esteem in which he was held was shown by the gifts he received before his departure late in April.

Robert Keller in Accident.

Robert Keller, son of Dr. Walter Keller, organist of Sinai Temple, Chicago, and himself one of the promising young organists and pianists of Chicago, had an almost miraculous escape from death as the result of an accident in the Harvard gymnasium. The latest news from Cambridge is to the effect that Mr. Keller is much better and that he will probably make a permanent recovery. Mr. Keller, who is a Harvard freshman and was graduated from the Lake View high school last year, was fencing in the gymnasium and had neglected to wear a mask. The foil of his opponent entered his left eye near the nose and severed membranes which caused paralysis of the arm and hand. His mother went east and is at the bedside. After being in a critical condition for several days, the patient made a sudden gain which led to the prediction of the physicians that the paralysis would be cured.

A fine program of works by Philadelphia composers was given by N. Lindsay Norden at the Second Presbyterian Church of Philadelphia on the evening of May 2. Frederic Cook, violinist, and Vincent Fannell, harpist, assisted, and among the compositions presented were these: "Chant du Voyageur," Zeckwer; "Souls of the Righteous," Fry; Meditation, Kinder; "O Gladsome Light," Rile; Lullaby, Goepf; "Lord, Let Me Know Mine End," Norden; "Rejoice Ye with Jerusalem," Matthews; "Hear Us, O Saviour," Sternberg; and "The Twilight Shadows Falls," Wood.

THE DIAPASON.

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FOR SALE—THREE-MANUAL ORGAN in very good condition, with electric blower. Address G. C. DOUGLASS, 114 Carolina street, Saratoga Springs, N. Y. (67)

FOR SALE—THREE-MANUAL ELECTRIC, divided, thirty-six stops. Three adjustable great, four swell, two choir. Direct current blower. No case or display pipes. Address C. BROWN, 4539 North Richmond street, Chicago, Ill. Organ in St. Paul's Cathedral, Detroit, Mich.

VOICER WANTED—A GOOD, reliable voicer can make desirable connections with old established Eastern firm. Address F 4, The Diapason.

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WANTED—AT ONCE, FIVE METAL pipemakers; good wages and steady employment, at GUTLEISCH & SCHOPP, Alliance, Ohio. (678)

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WANTED—GENERAL FACTORY foreman, competent in modern methods of organ construction, by old established firm in middle west. State experience. Address F 3, The Diapason. (11)

WANTED—AN EXPERIENCED organ builder, who understands unit electric theater organs, to work in factory and some road work. Give references. Do not write unless you are going to make a change. We want a hard worker WITHOUT talking ability. Fifty-four hours per week at \$60. Address E 5, The Diapason. (56)

WANTED—GENERAL ALL-AROUND pipe organ mechanic for maintenance, rebuilding and repair work. Man with factory experience preferred. State experience and salary wanted. Also several experienced organ mechanics for factory work. E-2, The Diapason.

FOR SALE—TWO-MANUAL TRACKER organ, seventeen draw knobs, rotary water motor; fine hardwood case. A bargain. For further information address Roy Johnson, care of M. E. Church, Taylorville, Ill. (56)

FOR SALE—WE HAVE FOR IMMEDIATE disposal a thirty-seven-stop, three-manual tracker action pipe organ with electric blower. Apply W. B. MILNER, 507 Fifth Avenue, New York City, for particulars.

WANTED—FIRST-CLASS CONSOLE makers and men thoroughly familiar with electric unit organs to work on bench. We pay the highest wages in United States. Address E 7, The Diapason.

WANTED—EXPERT VOICER. Give references. Fifty-four hours per week at \$70. Must be quick worker with experience in voicing high class theater organs. Address E 6, The Diapason.

WANTED—A YOUNG MAN FOR CONSOLE work. Good wages and ideal working conditions. An opportunity for the right man to become head of this department. Address THE GRATIAN ORGAN CO., Alton, Ill. (56)

WANTED—THOROUGHLY EXPERIENCED organ erectors and finishers. AUSTIN ORGAN COMPANY, Hartford, Conn.

WANTED—THE BEST ORGAN MECHANICS, tuners and repairers. State experience. E-1, The Diapason. (56)

WANTED—TWO OR THREE SMALL or medium-sized pipe organs. Full particulars with first letter. C. R. McKay, Johnson City, N. Y.

WANTED—FACTORY FOREMAN. A good opening for the right man. Address E 4, The Diapason.

PORTLAND (ME.) CLAIMS ORGAN CONCERT RECORD

EXCEEDS THE 100,000 MARK

Last Program of Dr. Irvin J. Morgan's Season Given on Large Organ in City Hall—Great Plans for Next Year.

Dr. Irvin J. Morgan, municipal organist of Portland, Maine, has just closed his first season with the greatest success, according to reports from Portland. The last recital before the summer course—July 5 to Sept. 7—was played Thursday evening, April 22, at the city hall on the large Austin organ, the gift of Cyrus H. K. Curtis of Philadelphia to the city of Portland. The first part consisted of organ selections and the second part was made up of the rendition of Felicien David's operatic cantata "The Desert" by the Portland Men's Singing Club under the leadership of Dr. Morgan. Dr. Morgan played transcriptions of Wagner's "Die Meistersinger," each motif being first played on the trumpet alone, a method prescribed by Wagner himself.

The announcement of the Portland music commission says among other things:

"Portland, Maine, will have seen the most wonderful concert season in its history under Dr. Morgan and the music commission, with the ten municipal concerts this season, twenty-three Sunday afternoon concerts, eighteen outside concerts, all in the city hall, together with some fifty odd 'tourists' concerts' yet to be held here before the end of this season. The grand total has every indication of being far over the 100,000 mark for the season's attendance. This is the banner record for Portland! But next season will be greater!

"Seats for next season will be at a premium from every indication. People are already asking for reservations before our closing concerts. The list of artists for next season surpasses those of this season, and Dr. Morgan is already planning for music and programs on the largest scale ever given in the country in the way of municipal concerts."

Portland now claims the record for all America in municipal organ concert seat sales.

Nevins' Compositions Heard.

An interesting feature of the John Wanamaker Auditorium concerts in New York City was a song recital May 18 of compositions of Willard Irving Nevins, the Brooklyn organist, sung by Ellen Marshall Scherff, mezzo soprano, with Mr. Nevins at the piano. J. Thurston Noe also was heard at the organ. Miss Scherff sang these songs: "A Letter," "Only of Thee and Me," "Expectation," "The Rose's Cup," "Starlight," "Night, Sing to Her," "An Irish Garden," "Yesteryear" and "Tomorrow." Mr. Noe played "Vesterthoughts," Herbert; "Air de Ballet," "Chaminade," and Schubert's "Marche Militaire," the last-named with the aid of a reproducing piano.

Musicales by Miss MacGregor.

Miss Elsie Elizabeth MacGregor gave the latest of her "twilight musicales" at the Memorial Presbyterian Church of Indianapolis on May 16. These programs are presented monthly and are drawing large audiences. Miss MacGregor, organist and director of the church, was assisted by the church quartet, by a male quartet and by Robert MacGregor, violinist. Her organ numbers were, "At Evening," Kinder; Fugue in E, Albrechtsberger; "From the Land of the Sky-blue Water," Cadman-Eddy; Suite for Organ, DeLamarter; Lento ma non troppo, Calkin; "Fantaisie Symphonique," Rosseter G. Cole; Prayer from "Der Freischütz," Weber; Military Polonaise, A major, Chopin-Best.

The First Congregational Church of San Francisco on May 2 made note through an appropriate appreciation on its weekly folder of the fact that the day was the forty-eighth anniversary of Samuel D. Mayer as organist. For forty-three years Mr. Mayer regularly occupied the organ bench and the last five years he has been organist emeritus. Mr. Mayer observed the anniversary by playing at the morning service.

IRVIN J. MORGAN, PORTLAND CITY ORGANIST.



PROGRAM TO BE AMERICAN.

Gillette to Make Novel Recital Tour Playing U. S. Compositions.

James R. Gillette, municipal organist of Evansville, Ind., and prominent young American organist-composer, will be booked next season for several tours, featuring American compositions for the organ, under the management of A. J. Lorenz, Evansville musical manager. Mr. Lorenz states that he has received so many inquiries concerning Mr. Gillette and his work that he found little trouble in making bookings for him at once. This interest from many quarters and the interest Mr. Gillette has shown in the American composer led Mr. Lorenz to engage him as an exclusive artist under his management.

During the summer Mr. Gillette will perfect a novel program made up of compositions by native-born American composers, tracing the development of American organ composition from the early times to the present. This program will be a novelty in a way, as Mr. Gillette is probably the first American organist to tour making a specialty of only American compositions for the organ. Already several musical study clubs have engaged Mr. Gillette.

The municipal recitals on the 101-stop Möller organ in the Memorial Coliseum at Evansville are drawing large crowds. On May 9, 1,592 persons attended the recital—a record for a beautiful spring Sunday in Evansville. During May Mr. Gil-

lette was heard in recital at Winchester, Ky., Owensboro, Ky., and Oakland City, Ind. In the near future he will play before the Indiana chapter of the guild at Indianapolis.

Keller Plays in Cleveland.

Walter Keller, Mus. D., of Chicago, gave a recital before the Cleveland Federation of Women's Clubs, at the Old Stone Church in that city April 22. The federation chorus assisted and an interesting fact was that Mrs. J. E. Hikes, who presided at the piano, is a former pupil of Dr. Keller. A feature of the program was the playing of Dr. Keller's Prelude and Fugue, synchronously, as well as separately on piano and organ. The organ selections included two movements from Herbert J. Wrightson's Sonata No. 1, the Prelude to "Otho Visconti," by Frederick Grant Gleason; Concert Caprice, George E. Turner; Larghetto and Scherzo, d'Acosta; "To an American Soldier," by Van Denman Thompson, and a Toccata by A. L. Barnes.

William K. Graber Dead.

William K. Graber, organist of the Catholic Church of the Holy Infancy at Bethlehem, Pa., for fifty-five years, died May 1, at the age of 87 years. He was born in Germany, coming to Bethlehem as organist in 1865. During his younger years he was director of several singing societies and at one time was instructor in music at the Moravian College for Women, Bethlehem.

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RECITAL PROGRAMS

Edwin Arthur Kraft, Cleveland, Ohio.—Mr. Kraft played as follows at his recital in Trinity Cathedral April 26: March from "Tannhäuser," Wagner; "To Spring," Alexander Matthews; "Ave Maria," Schubert; Scherzo, Mendelssohn; "Aida," Verdi; "The Fountain," Matthews; "Nature in a flat," Parker; "A Song of Consolation," Cole; "In Springtime," Kander; Finale from the First Symphony, Verdi.

April 6 and 7 Mr. Kraft gave two recitals on the new Austin three-manual and echo organ in the Church of the Advent, Birmingham, Ala. At the first recital his offerings included: "Marche Triomphale," Haeg; Serenade, Rachmaninoff; "The Brook," Dethier; "Song of India," Rimsky-Korsakoff; Scherzo, Hollins; Overture to "Tannhäuser," Wagner; Meditation and Toccata, d'Ery; Menuetto from Symphony No. 11, Haydn; "The Tragedy of a Thin Soldier," Neumann; "Evening Solis and the Stars," Scherzo; "Liedesheim," from "Tristan and Isolde," Wagner; "Ride of the Valkyries," Wagner; The recital April 7 brought out the following: Triumphant March, Hollins; Pavana, Johnson; Scherzo, Pastorek; Fugue in G minor, Bach; Overture to "Rienzi," Wagner; "The Magic Harp," Meale; Scherzo, Dethier; "Marche Funèbre et Chant Seraphique," Guilmant; Suite, "In Fairyland," Stoughton; "Toccata di Concerto," Lemare; "Eventide," Fairclough; Finale from First Symphony, Verdi.

James R. Gillette, Evansville, Ind.—Recent programs on the city organ in the Memorial Coliseum were:

May 2—Overture, "Occasional Oratorio," Handel; "Adagio Triste," Yon; "Bells of St. Mary," Adams; Funeral March, Chopin; "Prelude on 'Mozart's,' Milligan; "The Last Hope," Gottschalk-Saul; "Dragonflies," Gillette; Souvenir, Kinder; "Sanctus," Gounod.

May 9—"Marche Slave," "Dance of the Mirillions" and Andante from Sixth Symphony, Tchaikowsky; Musette, Rameau; Bell Rondo, Morandi; "A Song of Gratitude," Cole.

May 16—"Suite Gothique," Boellmann; Adagio in B flat, Volkmann; Fugue in G, Buxtehude; "Ave Maria," Verdi; Scherzo from Fifth Sonata, Guilmant; "On the Mount," Frysinger; Gavotte, Vincent; Berceuse, Delbruck; Fanfare, Dubois.

May 23—Concert Variations, Bonnet; Intermezzo, Truette; Sonata in E minor, Rogers; "Moment Musical," Schubert; "Danse Macabre," Saint-Saens-Lemare; Elevation, Saint-Saens; Song of Triumph, Turner.

May 30—Chant for Dead Heroes, Gaul; Scherzo, Hoffman; Prelude to "Die Meistersinger," Liszt; "Liedesheim," Wagner; "Thistle Down," Loud; "To an American Soldier," Thompson; American Fantasia, Yon.

Lynnwood Farnam, New York City.—Mr. Farnam has played the following programs at the Fifth Avenue Presbyterian Church on the afternoon organ:

April 25—Theme, Variations and Finale (A flat), Thiele; Andante Con Moto (G minor), Boely; Triumphant March (D major), Lemmens; "Paul Receives His Sight," Malling; Cantilene from "Symphonie Romane," Widor.

May 2—Fantasia in F minor (Written for a mechanical organ attached to a clock), Mozart; Pastorale in F minor, Pierre; "L'Organo Primitivo," Yon; "In Summer," Stebbins; Trio in G minor, Saint-Saens.

May 16—Symphony No. 7, in A minor, Widor; Serenade, Op. 38 (A major), Edwin Grasse.

Ferdinand Dunkley, F. A. G. O., F. R. C. O., Seattle, Wash.—Mr. Dunkley gave the following program at the Metropolitan Methodist Church, Victoria, B. C., April 25: Sonata Cronaca, Yon; Serenade, Agathe Backer-Grondahl (transcribed by F. Dunkley); "Am Meer," Schubert (transcribed by Clarence Eddy); "The Isle of Shadows" and "May-Night," Selim Palmgren (transcribed by F. Dunkley); "Finlandia," Sibelius; Scherzino, Op. 25, No. 1, Ferrata; Lullaby, Will C. Macfarlane; Finale in B flat, Wilt C. Macfarlane. Mr. Dunkley also played the following program at the First Church of Christ, Scientist, Seattle, April 25: Sonata in the Style of Handel, Mendelssohn-Whiting; "Wings of Song," Mendelssohn-Whiting; "May-Night," Palmgren-Dunkley; Capriccio, Lemaigre; Berceuse in F, Paul Juon; Variations on the hymn-tune "Ewing," Spark.

Miss Edith B. Athey, Washington, D. C.—Miss Athey, the civic organist, gave the following program at the general civic center in the Central High School May 4: Andante in D, Hollins; "To Spring," Grieg; Sortie in F major, Rogers; Cantabile, Batiste; Offertory in E flat, Lefebure-Wely; "Marche Nuptiale," Faulkes; Evensong, Johnston. At the last program of the season, to be played June 1, Miss Athey will play: Fantasia, Best; Gavotte, Bach; Andante (Fifth Sonata), Merkel; Spring Song, Mendelssohn; "Summer Scenes" (1. "Cuckoo," 2. "Bee," 3. "Evening"), Lemare; Selection from "Aida," Verdi; "Jubilate Amen," Kinder.

Albert Tufts, A. A. G. O., Los Angeles, Cal.—Two recitals were given in May at the Second Church of Christ, Scientist, by Mr. Tufts, organist, at that church. At the first, May 14, Mr. Tufts played the following: "The Curfew," Horsman; "L'Organo Primitivo," Yon; Legende, Op. 49 (transcribed by Tufts), Schad; Prelude, Krebs; Choral, "Trust in God" (three versions), Neumark; Mendelssohn and Bach; Toccata, Mally; Prelude, "The Girl of the Flaxen Hair," Debussy; Andantino in G minor,

Frédéric Andantino in G, Chauvet; Toccata in C, d'Ery; Caprice in F, Tufts; "The Optimist," Matland; "The Last Chorus," Sullivan. The second recital took place May 28, with the following program: Prelude in E minor, Dethier; "La Cathédrale Emzoum," Debussy; "Echo," Yon; Toccata, "Mozart's," Milligan; "Liedesheim," Wagner; "Song of May," Barowski; "Liedesheim," Wagner; "In Dulci Choro," Bach; "Prière Heroïque," Franck; Concerto, Caprice, Kreiser; Dialogue, Klein; March "Ariane," from Symphony-Cantata, Guilmant; Intermezzo in D flat, Hollins; Berceuse, Hilsky; "Vision Fugitive," Stevenson; "Let Us Cheer the Wanderer," (Negro Spiritual), Cole; Ride-Taylor; Finale in C minor, Piatti.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, May 16, Mr. Galloway's offerings were: Andante and Toccata, Alkan; Klavierstück, Sonata No. 3, Gustav, Herber; "Scene Orientale," Op. 37, No. 3, Ernest R. Kroeger; "Double Theme-Varie," Samuel Rousseau; Canzona, H. A. Wheelock; "Marche Pontificale," F. de la Tombelle.

Arthur C. Becker, A. A. G. O., Chicago—Mr. Becker had an audience of more than 500 at a splendid recital he gave in St. Vincent's Catholic Church on the afternoon of May 16. He played: Choral in A minor, Franck; Berceuse, Guilmant; Sonata No. 1 (Allegro), Andante, Albergoni; "Liedesheim," Wagner; "Liedesheim," Liszt; Caprice ("The Brook"), Dethier; Intermezzo, Davis; "A Legend of the Desert," Stoughton; Toccata from Sixth Symphony, Widor.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave a recital before the Wisconsin State Musicians' Association at the Grand Avenue Congregational Church May 6, playing as follows: Concert Overture in C minor, Hollins; Fugue in E minor, Fletcher; Sonata Cronaca, Yon; Toccata and Fugue in D minor, Bach; "Marche Funèbre et Chant Seraphique," Guilmant; Nocturne, Ferrata; Toccata from Fifth Symphony, Widor.

On April 25 he appeared as organ soloist with the Liederkreis Club, one of the oldest male choruses in the city, which gave its annual concert in the Palace Theater. Mr. Mueller played: Sonata in G minor, Becker; Prayer and Cradle Song, Guilmant; Triumphant March from "Aida," Verdi. For encores he used Mendelssohn's Spring Song and Martin's Evensong.

Alban W. Cooper, New London, Conn.—Mr. Cooper, who is the organist of the Second Congregational Church, gave a recital May 10 at the Methodist Church of Mystic, Conn. He had a splendid audience and an appreciative one. His program included: European concertos; Fanfare, Lemmens; Pastorale Cantilene, Guilmant; Spring Song, Hollins; Andantino in D flat, Lemare; Grand Offertoire in D, Batiste. American composers—Grand Choeur in D, Spence; "At Twilight," Sell; "The River of Life" (dedicated to Mr. Cooper), Coerne; Toccata in D, Klader.

Dr. H. J. Stewart, San Diego, Cal.—A program consisting entirely of works of composers residing in southern California was played on the outdoor organ in Balboa Park by Dr. Stewart April 23, in honor of the Native Sons of the Golden West, who met in the park. The novel program included these numbers: California Suite, Roland Diggle, Los Angeles; "Vision Fugitive," Frederick Stevenson, Los Angeles; ballet music from the music-drama, "Gold," H. J. Stewart, San Diego; "Love Song," Charles W. Cadman, Los Angeles; Old Dance, Frank H. Colby, Los Angeles; Toccata, Frank H. Colby, Los Angeles; March from the music-drama, "Montezuma," H. J. Stewart, San Diego.

Marshall S. Bidwell, A. A. G. O., Cedar Rapids, Iowa.—Mr. Bidwell gave a recital in the Coe College chapel at the musical vespers Sunday, May 16, playing the following: "Suite Gothique," Boellmann; Prelude to "Parsifal," Wagner; Scherzo from the Fourth Symphony, Widor; Allegretto in A, Merkel; Allegro Assai (from the First Sonata), Guilmant; "A Desert Song," Sheppard; Communion in G, Batiste; "Marche Heroïque," Saint-Saens.

Harold Gleason, Rochester, N. Y.—Among Mr. Gleason's latest programs in the series of the University of Rochester Institute of Musical Art, given Sunday afternoons at the Central Church, have been these:

April 4—"Offertoire Pascal," Guiraud; "Chant de Bonheur," Lemare; Toccata in G minor, Rogers; "Gethsemane," "Easter Morn," Malling; Andante cantabile in B flat, Tchaikowsky; "Elves," Bonnet; "Pastorale Pensive," Jacob; Romance in D flat, Sibelius; "Resurrection Morn," Johnston.

April 11—Choral in A minor, Franck; "The Infant Jesus," Yon; "L'Organo Primitivo," Yon; Fugue in G minor, Bach; "From the South," Gillette; "Flat Lux," Dubois; "Dreams," Stoughton; Prelude in C sharp minor, Rachmaninoff; Fountain Reverie, Fletcher; Allegro Vivace (Fifth Symphony), Widor.

Samuel A. Baldwin, New York City.—Among Mr. Baldwin's programs at the City College Great Hall in May have been these:

May 2—Suite in C, Bartlett; Adagio from Sonata Op. 27, No. 2 (Moonlight), Beethoven; Prelude and Fugue in E minor, Bach; "Chant Negro" and Intermezzo, Kramer; "Springtime," Reuschel; "Etude Symphonique," Bossi; Largo from

"New World" Symphony, Dvorak; Fantasia on a Welsh March, Best.

May 9—Introduction, Passacaglia and Fugue, Willan; Air from Suite in D, Bach; Fugue in G major, a la Gigue, Bach; Prelude to "Lohengrin," Wagner; Sketch in F minor and "Evening Song," Schumann; Andante Cantabile from String Quartet, Tchaikowsky; Suite in D, Foote.

May 9—Wagner program: "Elsa's Bridal Procession," from "Lohengrin"; "Pilgrims' Chorus," "Elizabeth's Prayer" and "To the Evening Star," from "Tannhäuser"; "Siegfried's Death," from "Götterdämmerung"; Prelude to "Parsifal"; "Dreams" and "Isolde's Death Song," from "Tristan"; Prize Song from "Die Meistersinger"; Walthalla Scene from "Das Rheingold."

May 12—Concerto in B flat major (No. 6), Handel; "Le Petit Berger" ("The Little Shepherd"), and Menuet, Debussy; Prelude and Fugue in C minor, Bach; "Solitude," Frank E. Ward; "On the Mount," J. Frank Frysinger; Finale from "Symphonie Pathétique," Tchaikowsky; Humoreske, Dvorak; Spring Song, Mendelssohn; Choral No. 3, in A minor, Franck.

May 16—Fugue in E flat major, Bach; Spring Song, Hollins; "Sonata Eroica," Stoughton; "Within a Chinese Garden," Stoughton; "A Desert Song," Sheppard; Prelude in C sharp minor and Melody in B, Rachmaninoff; Andante Cantabile in B flat and "Marche Slave," Op. 31, Tchaikowsky.

May 19—Sonata No. 1, in D minor, Guilmant; Choral Preludes, "My Inmost Heart Both Yearn" and "A Rose Breaks Into Bloom," Brahms; Prelude and Fugue in A minor, Bach; Fantasia Pastorale, de Sévère; "The Sirens," Stoughton; "Pilgrims' Chorus," "Elizabeth's Prayer" and "To the Evening Star," from "Tannhäuser"; Wagner: Theme and Finale in A flat, Thiele.

May 25—Prelude and Fugue on the Name "Bach," Liszt; "Horn Mystica," Bossi; Sonata No. 1, in E flat, Bach; "Chanson des Alpes" and "La Marche des Rois," T. Frederick H. Candlyn; Spring Song ("From the South"), Lemare; Toccata Prelude on the Plain Song ("Pange lingua," Baintow; Ave Maria, Schubert; Overture to "Tannhäuser," Wagner.

Percy Shaur Hallett, Pasadena, Cal.—In his fifteenth program at All Saints' Church, played on the afternoon of Sunday, May 2, Mr. Hallett's selections were: Fantasia in C minor, W. S. Hoyte; "Le Chant d'Elysee," Frederic Lacey; "Suite Joyeuse," Paul Dugès; Serenade, Liszt; Herber Weatherly; Romance, Arensky; Sonata da Camera, A. L. Peace.

Glenn Grant Grabill, A. A. G. O., Westerville, Ohio.—Mr. Grabill of Otterbein University gave his second recital this year at Gallon, Ohio, April 23, and had a large and well-pleased audience. The recital was played in the First United Methodist Church, Gallon, including: "Finlandia," Sibelius; Prayer in A flat, Stark; "Will o' the Wisp," Nevin; Prelude and Fugue in G major and Prelude and Fugue in E minor, Bach; "A Memory," Stebbins; Fountain Reverie, Fletcher; Persian Suite, Stoughton; "The Nightingale and the Rose," Saint-Saens; Song of the Boatmen on the River Volga, arranged by Eddy; "Marche Nuptiale" in E, Faulkes.

Homer P. Whitford, Mus. B., F. A. G. O., Utica, N. Y.—The following vespers recitals were given as a tribute to the evening services in the Tabernacle Baptist Church during April:

April 4—"Flung Wide the Gates," from "The Crucifixion," Stainer; "Gethsemane," from "Death and Resurrection," Malling; "Resurrection Morn," Johnston; "All Hail the Lord's Anointed," Ethelbert Nevin.

April 18—"The Lost Chord" (request), Sullivan; Nuptial Song, Faulkes; Oriental Intermezzo, Wheelton; "Marche Pontificale," de la Tombelle.

April 25—Toccata in G major, Dubois; "Songs in the Night," Spinney; Scherzo from Sonata No. 1, Dudley Buck; "Jubilate Deo," Kinder.

Mrs. Corinne Dargan Brooks, Paris, Tex.—Mrs. Brooks gave a recital at the Central Presbyterian Church the afternoon of May 2, with the assistance of the quartet, playing as follows: "Marche Slave," Tchaikowsky; "The Siren" and "Neptune" (from Sea Sketches), Stoughton; Largo, from "New World" Symphony, Dvorak; "Ancient Phoenician Procession" and "A Rose Garden of Samarkand," Stoughton; Toccata, Yon; Scotch Fantasia on National Air and Folk Songs (request), Macfarlane; "Benedictus," Barton.

Fred Faassen, Zion, Ill.—Mr. Faassen gave this program in Shiloh Tabernacle March 25: Sonata No. 1, Mendelssohn; Midsummer Caprice, Johnston; "March of the Magi Kings," Dubois; Scherzo (from Second Suite), Rogers; Pastoral ("To a Wild Rose"), MacDowell; "Barlesca e Melodia," Baldwin; "L'Organo Primitivo," Yon; Processional Grand March, Whitney.

Leo Bonnell Pomeroy, Shreveport, La.—Mr. Pomeroy, assisted by Mrs. Pomeroy, gave a recital in the First Christian Church of Paris, Tex., April 13, presenting these compositions: Fugue in G minor, Bach; "An April Song," Brewer; Concert Sonata, C minor (posthumous), Thayer; "Chant de Bonheur," Lemare; Toccata

Yon; Fantasia on "My Old Kentucky Home," Lord; "At Twilight," Frysinger; Triumphant March, Guilmant.

Roland Diggle, Los Angeles, Cal.—In his recital program at St. John's Episcopal Church May 9 Dr. Diggle included these numbers: "Chant de May," Jongen; Reverie, Brewer; Intermezzo, Kramer; "Song of the Breeze," Meier; "Sonata Eroica" (first time in America), C. V. Stanford; "Homage a Bonnet," W. E. Howe.

A. G. Colborn, Bristol, England.—Mr. Colborn of the Stapleton Parish Church gave a recital of American compositions at St. Stephen's Church April 25, including these numbers: Festal March, E. R. Kroeger; "At Evening," Ralph Kinder; "Song of Sorrow," Gordon Balch Nevin; Allegro Moderato, G. Waring Stebbins; Nocturne, Arthur Foote; Fantasia in E, Horatio W. Parker.

Carl Rupprecht, Chicago.—Mr. Rupprecht gave the following program at St. Stephen's Church, Englewood, and at Antioch, Wis., recently: Concert Overture in C minor, Hollins; Toccata and Fugue in D minor, Bach; Andante Cantabile in B flat, Tchaikowsky; Sonata No. 2, Faulkes; Capriccio, Callaerts; Concert Variations on "America," Flagler; "Jour de Printemps," Kinder; Nuptial March, Guilmant; Concert Scherzo, Mansfield; Variations on a well-known Hymn, Jackson.

Miss Martha Rupprecht gave the following numbers at a musical service at Pilsen Lutheran Church, Ravenswood, Chicago, on May 9: Concert Overture in B minor, Rogers; Pastoral Suite, Demarest; "Hosanna," Wachs; Andantino, Lemare; Toccata in G, Dubois.

Miss Signe H. Westlund, New York City.—Miss Westlund, a pupil of J. Warren Andrews and organist of the Salem Lutheran Church at Summit, N. J., gave a recital in the Church of the Divine Paternity the afternoon of May 6, playing this program: Sonata No. 1, Mendelssohn; Andantino in D flat, Lemare; Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt-Liszt; Vorspiel, "Sun First Euchar," Bach; "Marche Militaire," Gounod; "Will o' the Wisp," Nevin; "Sing, Smile, Slumber," Gounod; Grand Choeur in D, Spence.

Minor C. Baldwin, Middletown, Conn.—On a recent recital tour Dr. Baldwin played the following program at the dusky, Ohio, April 19: Toccata in A major, Bach; Reverie, Baldwin; Sonata, Fleuret; "Consolation," Baldwin; Scherzo, Bossi; Adagio, Bach; Adagio et Menuet, Händel; "Etude Symphonique," Bossi; "Alia Siciliana" and Presto, Liszt.

Sam Dyer Chapin, Omaha, Neb.—Mr. Chapin gave a recital after the evening service in St. John's Episcopal Church April 25, playing as follows: Præludeium in B minor, Bach; "Benedictus," Reger; "Grand Choeur," Salome; "Chant Pastoral," Dubois; March, Salome; "Clair de Lune," Karg-Elert; "Marche Funèbre et Chant Seraphique," Guilmant.

Harry Alan Russell, Albany, N. Y.—The last programs for the season by Mr. Russell, organist and master of the choristers at the Cathedral of All Saints, on Tuesday evenings, were these: March 9—Toccata and Fugue in F major, Bach; Overture to the "Occasional Oratorio," Handel; "Menuet Gothique," Boellmann; "La Nuit," Karg-Elert; "Messe de Mariage," Dubois.

March 16—Prelude and Fugue in E minor, Bach; Scherzo, Hofmann; "Marche Religieuse," Guilmant; Romanza and Allegretto, Wolstenholme; "Priore a Notre Dame" and Toccata, Boellmann.

March 23—Toccata and Fugue in D minor, Bach; Sonata 6, in D minor, Mendelssohn; Fantasia in E minor, Merkel; "Finlandia," Sibelius; Berceuse and "Priore," Guilmant; Toccata (Fifth Symphony), Widor.

W. Lawrence Cook, Louisville, Ky.—Mr. Cook gave the ninth faculty recital of the Louisville Conservatory of Music at Calvary Church April 29, with the assistance of Ernest Toy, violinist. His organ numbers were: First Sonata for Organ, Guilmant; Fugue in G minor (The Greater), Bach; Intermezzo, Callaerts; "Clair de Lune," Karg-Elert; "Minuetto antico e Musetta," Yon; "Sur un Thème Breton," Ropartz; Sketch in F minor, Schumann; Allegro from the Sixth Symphony, Widor.

Mr. Cook gave a recital for the delegates to the meeting of the Kentucky Educational Association and the Kentucky Music Teachers' Association at Calvary Church April 22, playing as follows: First Sonata, Guilmant; Toccata and Fugue in D minor, Bach; Pastorale from the Second Symphony, Widor; Evening Song, Baintow; Sketch in F minor, Schumann; "Lied des Chryseides," Bonnet; Allegro from the Second Symphony, Verdi.

J. Lawrence Erb, Urbana, Ill.—Professor Erb played these works at his recital April 25 in the University of Illinois Auditorium: Præludeium Festivum, from Sonata in G minor, Becker; "The River of Life," Coerne; Concert Caprice, Kreiser; First Organ Suite, Rogers; "An April Song," Brewer; "Within a Chinese Garden," Stoughton; Festive March in A, It will be noted that the entire program was American.

Will C. Macfarlane—Dr. Macfarlane gave the fiftieth anniversary concert in the North Presbyterian Church of Birmingham, N. Y., April 22, playing this program: "Offertoire de Ste. Cecile," Grison; Andantino in D flat, Lemare; Spring Song, Macfarlane; Fugue in A minor,

Bach; Scotch Fantasia; Macfarlane; "Will o' the Wisp;" Novin; Berceuse; Kinder; Scherzo; Macfarlane; "In Paradisum;" Dubois; Gavotta; Martini; Anniversary March; Macfarlane. This march was dedicated to the Rev. John McVey, D. D., and was composed for the anniversary of the North Presbyterian Church.

Andrew J. Baird, A. G. O., Middletown, N. Y.—Recent programs by Mr. Baird at the Webb Horton Memorial Presbyterian Church have been as follows:

March 8—"Grand Choeur Dialogue," Gigout; Chorale Prelude, "O man, Remoan Thy Sin," Bach; "Peer Gynt" Suite, No. 1, Grieg; Introduction to the Third Act of "Lohengrin," Wagner; "At Sunset," Diggle; "Dragonflies," Shelley; "Jubilate Amen," Kinder; Overture to "Tannhäuser," Wagner.

April 12—"Marche Pontificale," Lemmens; Serenade in F, Gounod; Sonata No. 1, in A minor, Borowski; Berceuse, Dickinson; "Song of Joy," Frysinger; "Flat Lux," Dubois; "Ride of the Valkyries," Wagner.

Christian H. Stocke, St. Louis, Mo.—Mr. Stocke has been giving his second series of Sunday evening recitals at the Cote Brillante Presbyterian Church in May. The first was to mark A. G. O. Sunday. The others were, respectively, French, Russian, German and American programs. They were as follows:

May 2—English program: Allegro Moderato (from Sonata No. 2, in A minor), Faulkes; "Chanson de Jolie," Hailing; Andantino, Lemare; Epilogue, Healey Willan.

May 9—French program: Allegro Assai (from Sonata No. 4, in D minor), Guilmant; Romance, Faure; "The Swan," Saint-Saens; "Grand Choeur," Renaud.

May 16—Russian program: Prelude in C sharp minor, Rachmaninoff; "Kommenei Ostrow," Rubinstein; Andante Cantabile (from Fifth Symphony), Tchaikovsky; Arabesque, Wrangell.

May 23—German program: Prelude and Fugue in D minor, Bach; Largo, Handel; "Evening Star," from "Tannhäuser," Wagner; March from "Athalie," Mendelssohn.

May 30—American program: "Paeon Heroique," Diggle; Melody and Intermezzo, Parker; "To a Wild Rose," Macdowell; "Thanksgiving" (from Pastoral Suite), Demarest.

Palmer Christian, Denver, Colo.—Mr. Christian gave a recital at the Immaculate Conception Church, Albuquerque, N. Mex., May 12, with the following program: Allegro, de Boeck; Intermezzo, Hollins; "Chant sans Paroles," Bonnet; Reverie, Bonnet; "Chant de Printemps," Bonnet; Allegretto, Wolstenholme; "Traumerel," Schumann; "Jubilee" Overture, Weber.

Mrs. Kate Elizabeth Fox, Morristown, N. J.—Mrs. Fox has been giving recitals after the evening service in the Church of the Redeemer on the Sundays in May as follows:

May 2—"Suite Gothique," Boellmann; Intermezzo, Hollins; Fugue in E flat, Bach; Largo, Handel; Overture in B minor, Rogers.

May 9—Prelude in E flat, Bach; Andante Cantabile (from Fourth Symphony), Widor; Capriccio, Lemaigre; "Chant sans Paroles," Lemare; Finale (from Sixth Symphony), Widor.

May 16—Toccata and Fugue in D minor, Bach; "Reve Angelique," Rubinstein; "Romance sans Paroles," Bonnet; "Shepherd's Evening Prayer," Nevin; "Marche Religieuse," Guilmant.

Ernest Prang Stamm, Tulsa, Okla.—Mr. Stamm's Sunday afternoon recitals in the First Christian Church have included the following:

May 2—Allegro from Sixth Symphony, Widor; Concert Piece No. 2, Parker; Minuet in G, Paderewski; Gavotte from "Mignon," "L'Arlequin," Gordon; Balch Nevin; Russian Romance, Friml; Triumphant March from "Aida," Verdi.

May 9—Egyptian Suite, R. S. Stoughton; Grand Fantasia in E minor, Lemmens; Melody in F (request), Rubinstein; Prelude and Fugue, Dubois; Largo (request), Handel; Gavotte, Rameau; Stamm; "Scherzo-Mosaic," Shelley.

Henry F. Seibert, Reading, Pa.—Mr. Seibert gave this program in Trinity Lutheran Church, of which he is the organist, May 24: Offertory in C minor, Grison; Allegro Cantabile (Fifth Symphony), Widor; Fantasia and Fugue in G minor, Bach; Spring Song, Macfarlane; "On the Coast," Dudley Buck; "Humoresque," Tchaikovsky; "Evening Bells and Cradle Song," Macfarlane; Concert Fantasia on a Welsh March, Best.

C. Winfield Richmond, Bangor, Maine—Mr. Richmond gave this recital at All Souls' Church May 10, dividing the program into classic and modern works: Preludium in C minor, Mendelssohn; Adagio, Haydn; "Tempo di Gavotta," Handel; "Benedictus," Frescobaldi; Sonata, Op. 56, Guilmant; "Quoniam Savus est Dominus," Edmondstone Duncan; Sortie in D major, Duncan; Andante from Fourth Symphony, Widor; Suite, Op. 25, Edward S. Barnes.

William M. Jenkins, St. Louis, Mo.—Mr. Jenkins, the new dean of the Missouri chapter of the guild, gave a recital in the Westminster Presbyterian Church May 2 in the evening under the auspices of the A. G. O., playing the works of St. Louis organists, as follows: Festival March, Ernest R. Kroeger; Slumber Song, William John Hall; "In Springtime" (dedicated to Mr. Jenkins), O. H. Kleinschmidt; "Reverie Triste," Ernest R. Kroeger; "Festival March," W. M. Jenkins.

At the morning service the same day all the music consisted of compositions of Edward M. Read, the St. Louis organist and composer, and Mr. Jenkins played the Prelude and Melody in F, a berceuse, and the Festival March in E flat.

Miss Wilna Moffett, Decatur, Ill.—Miss Moffett, a pupil of D. M. Swarthout, gave a postgraduate organ recital at the Mill-

ken Conservatory of Music May 10, playing as follows: Sonata Chromatica, Pietro Yon; "On the Coast," Buck; Solemn Prelude, T. Tertius Noble; Toccata in D, Ralph Kinder; "Variations de Concert," Bonnet; Overture to "Tannhäuser," Wagner; "Valse Triste," Sibelius; Finale from First Symphony, Vienna.

Ernest Dawson Leach, Burlington, Vt.—The following program was played by Mr. Leach at a university service in St. Paul's Church Sunday, May 16: Scherzo Caprice, Spross; Intermezzo, D flat, Hollins; "Salut d'Amour" (violin and organ), Elgar; Scherzo Pastorale, Federlein; "The Perfect Melody" (by request), O'Hare-Sellers; "Ave Maria" (violin and organ), Bach-Gounod; Berceuse, Dickinson; "Jubilate Amen," Kinder.

In a recital May 9 Mr. Leach played: Grand Chorus, D major, Guilmant; Largo and "Lascia Ch'io Piana," Handel; Nocturne, Miller; Andantino, D flat, Lemare; Evensong, Johnston; Elegie, Massenet; Military March, Schubert. This was a special program given for the conference of Vermont girls. The church was crowded, over 700 people being in the congregation.

DeWitt C. Garretson, Buffalo, N. Y.—Mr. Garretson, organist and choirmaster of St. Paul's Church, gave a recital in the First Presbyterian Church of East Aurora, N. Y., May 5, presenting this program: "Finlandia," Sibelius; Andante Cantabile, Tchaikovsky; Intermezzo, Callaerts; Unfinished Symphony (First Movement), Schubert; Largo ("New World" Symphony), Dvorak; Scherzo-Pastorale, Federlein; Menuet, Beethoven; Preludium, Jarnefelt; Toccata in G, Dubois.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings played the following recital numbers in the Temple Auditorium during April: Triumphant March, Smart; Commemoration March, Clark; "The Lost Chord," Sullivan; "Pilgrims' Chorus," Wagner; Spring Song, Mendelssohn; Adagio, "Moonlight Sonata," Beethoven; Verset, F minor, Franck; "Nightingale and Rose," Saint-Saens; "Pilgrim's Song of Hope," Battiste; Prelude to "Faust," Gounod; Meditation from "Thais," Massenet; "Nunc Dimittis," Hastings.

Joseph Clair Beebe, New Britain, Conn.—In his Wednesday afternoon recitals at the South Congregational Church in May Mr. Beebe played:

May 5—Prelude to "Parsifal," Wagner; "Alborado" ("The White Dawn"), Southwick; "L'Arlequin," Nevin; Andante Cantabile (First Symphony), Beethoven; Shepherd Song, Jacob; Slow Movement (Rhenish Symphony), Schumann; Pastorale, Bach; Overture to "Don Giovanni," Mozart.

May 12—Carillon, Sowerby; Gavotte (Cello Suite), Bach; Largo (Concerto for Two Violins), Bach; Bourree (Cello Suite), Bach; Aria (Suite in D), Bach; Cantilena, Steubins; Andante (G minor Symphony), Mozart; Cradle Song, Wagner; Concert Overture, Hollins.

May 19—"Chant for Heroes," Gaul; Cadinette Shepherd Song, Jores; "Melodia," Reger; "Benedictus," Reger; "Gloria in Excelsis," Reger; "On the Nile" (Oriental Serenade), Becker; "All Souls' Day," Lassen; Overture to "Merry Wives of Windsor," Nicolai.

May 26—"De Profundis," Bartlett; Andante (Quartet in D), Mozart; Serenade, Strauss; Woodland Idyl, Reiff; Spring Song, Jores; Romanza, Sibelius; "Melody for Bells of Berghall Church," Sibelius; Overture, "In Memoriam," Sullivan.

Frank Collins, Jr., Virginia, Ill.—Mr. Collins gave a certificate organ recital at the Illinois Woman's College, May 7, playing: Prelude and Fugue on B-A-C-H, Liszt; "Echo" Yon; "L'Organe Primitive," Yon; Sonata Chromatica, Yon; "Swing Low, Sweet Chariot," Diton; Caprice ("The Brook"), Dethier; Adagio from the Fifth Symphony, Widor; "Variations de Concert," Bonnet.

Sells Eleven Organs in Ten Days.

Dan W. Barton, general manager of the Bartola Musical Instrument Company, which makes the Barton organ, has added to the list of interesting sales records in the organ world by selling an organ a day for ten days, with an extra one thrown in for good measure. R. H. Vanes, operating the Tibbets Theater, Coldwater, Mich., started off the run by ordering an instrument for his house. His order was followed by that of Paul J. Schlossman of Muskegon, who purchased a large one for his Muskegon Heights Theater. R. H. Miner, who owns the Unique Theater at Rice Lake, Wis., is erecting a large theater in West Duluth, Minn., and will install a Bartola. A. J. Latts will install a Barton in his Royal Theater, Ashland, Wis., and W. M. Ainsworth has purchased one for the theater he is building in Fond du Lac. George Fleishman of the New World Theater, who is soon to open a \$500,000 neighborhood house in Toledo, made an extended trip listening to and looking at instruments and then decided to purchase a new model Barton organ for the theater. Among the others making up the list of eleven are Themer Brothers, operating the Chateau, Kankakee; Plonda & Morris, owners of the Palace, Chicago; East Side Amusement Company, Toledo, and Simon Simansky, who has enlarged his Bartola in the Savoy Theater.

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BARBOUR, FLORENCE NEWELL
Meditation in San Marco.

COLE, ROSSETTER G.
Op. 28 Fantaisie Symphonique

D'EVRY, E.
Nocturnette (Moonlight)

DIGGLE, ROLAND
Vespéral

DUBOIS, THEO.
Adoratio et Vox Angelica
Hosannah (Chorus Magnus)

DUNHAM, H. M.
Gloria in Excelsis (From "New Church and Recital Pieces")
Easter Morning (Symphonic Poem)

FOOTE, ARTHUR
Op. 29, No. 1, Festival March
Op. 29, No. 3, Pastorale
Op. 54, Suite in D
Op. 50, No. 6, Nocturne

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(Signed) FREDERICK B. STIVEN,
Professor of Organ.

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National Association of Organists Section

Conducted by ALBERT REEVES NORTON, Associate Editor

NATIONAL ASSOCIATION OF ORGANISTS.

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Vice Presidents—William E. Zeuch, Boston; J. Warren Andrews, New York; Charles N. Boyd, Pittsburgh; Charles M. Courboin, Philadelphia; Pietro A. Yon, New York; Ernest R. Kroeger, St. Louis; S. E. Gruenstein, Chicago; T. Tertius Noble, New York.
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J—U—L—Y, 27—28—29—30.
N. A. O. C-O-N-V-E-N-T-I-O-N.
N-E-W Y-O-R-K C-I-T-Y.

If the railroad presidents were only organists, we might get reduced rates, but never mind, they probably wish they were. Come any way!

No small part of the good to be derived from attendance on conventions is the opportunity to meet others from distant cities, to exchange greetings, to give of your experiences, to learn from others and to be able to return to your home with an enlarged vision as to your responsibilities and as to your opportunities.

Never before has it happened that organists and music lovers of the United States have been privileged to attend two national conventions of organists, held in two successive months, and it is probably true that more organists will travel considerable distances this summer than ever has been the case. The A. G. O. will meet in Oberlin, June 22-24, and many will gather there who will also be interested in and who will attend the N. A. O. convention in New York City. At the latter convention the National Association will present a program of wonderful attractiveness, which will combine recitals by some of America's most talented players with papers prepared by scholars in the music world, which, it is fondly hoped, will prove of sufficient merit to give inspiration and instruction to all, and food for lively discussion on the part of every one present.

Recollections of the kindly, lovable nature of the late Homer N. Bartlett come fast when one shuts his eyes to the cares of a busy day and allows memory to have sway.

On the occasion, several years ago, of a visit to grand opera at the Metropolitan Opera House the writer suddenly became aware of the fact that Homer Bartlett was in the audience and sitting directly across the aisle. At the close of the first act of the opera, after mutual recognition, Mr. Bartlett motioned to me to come over and sit beside him in a chair that was vacant. Accordingly I moved over to the vacant seat, remaining there during the performance of the next act. Musicians who knew Homer Bartlett best knew what a master of orchestration he was, and no stretch of the imagination is required to realize what a truly delightful half-hour that was. Even to a layman the music that night was rich in orchestral color, but to me, benefiting as I did by Mr. Bartlett's comment—a word here and there—as to the inordinate beauty coming from the combination of certain instruments, or as to how the effect would have been changed had one instrument been substituted for another, it was certainly an unusual and unlooked for feast.

It is hardly necessary to say that the writer has always deemed it a privilege to play Mr. Bartlett's compositions and was indeed glad to be the recipient from him personally of copies of the "Festival March" and "De Profundis." His writings have truly enriched musical literature.

Being familiar with the first movement of Widor's Fifth Symphony for organ and remembering its virile and inspiring themes; also having the privilege of an acquaintance with Frank Stewart Adams, we visited the Rivoli Theater, New York City, on

May 21, with high expectation of enjoying Mr. Adams' arrangement of the Widor movement for organ and orchestra. It is a pleasure to state that in no sense were we disappointed, and the orchestra, with Frederick Stahlberg conducting and Firmin Swinnen at the organ, gave a stirring performance of the beautiful work. Mr. Swinnen's work at the organ was cleanly done and his pedal cadenza was splendidly executed. The phrasing of both organ and orchestra showed careful and intelligent rehearsing and as a tribute from the audience all had to respond to insistent applause.

Convention Plans.

Plans for the convention program, with a few exceptions, are now completed. Tuesday morning, July 27, the convention will open with the registration of members. The address of welcome will be made by Dr. Paul Klapper, professor of education and director of the summer session at the College of the City of New York. President Schlieder will respond. In the afternoon Mrs. Bruce S. Keator of Asbury Park, N. J., president of the New Jersey council, will speak on "The Organist's Duty to Himself and to the Community." Discussion will follow. A recital in the Great Hall of the college will be given at 4 o'clock by Professor Samuel A. Baldwin, official organist of the College of the City of New York, whose co-operation with us in obtaining the use of the college and its facilities for the convention has been of invaluable service. In the evening the members will attend the outdoor symphony concert in the Great Stadium, given by the National Symphony Orchestra under the direction of Walter Henry Rothwell, conductor of the Los Angeles Symphony Orchestra.

After executive and business meetings on Wednesday morning, the rest of the day will be devoted to conferences and recitals contributed by Philadelphia. Nicola A. Montani, editor of the Catholic Choirmaster and conductor of the Palestrina Choir, will open the discussions with his paper on "Church Music and Secular Influences." In the afternoon James C. Warhurst, organist of Gethsemane Baptist Church, will continue the subject of organ and choir music. The afternoon and evening recitals will be given by several members of the Organ Players' Club of Philadelphia.

While the plans for Thursday are not fully arranged, they will probably be as follows: A demonstration will be given of the use of the organ with motion pictures at the Capitol Theater in the morning, to be followed by the big social event of the convention, a luncheon at a down-town hotel. Another musical treat is planned early in the afternoon and at 4:30 Clarence Dickinson will give an illustrated lecture on the historical development of the organ from the earliest times. This will be an exceptional opportunity to obtain the background for the necessary study of the modern organ. The evening recital will be given by Miss Alice R. Deal, organist of the Austin Presbyterian Church, Chicago. Miss Deal is one of the most brilliant and scholarly of the western organists.

On Friday morning we will meet with the Organ Builders' Association, whose president, Ernest M. Skinner, will speak to us on "The Organ in the Home." This will be followed by one of our characteristic round table sessions in which we discuss practical organ matters from many angles. In the afternoon early comes the final business session, to be followed at 4 o'clock by an organ recital by Professor Frederic B. Stiven of the Oberlin Conservatory of Music, Oberlin, Ohio. The evening recital has yet to be arranged.

Your committee is hoping that a large number of the members will stay over the Saturday, in which case

an expedition by boat to the United States Military Academy at West Point might be arranged, with an inspection of its famous chapel and organ.

This must be the biggest convention of all. Make your plans to come, all of you.

R. L. McALL,

Chairman of Committee on Conferences.

JOHN DOANE,

Chairman of Committee on Recitals.

Convention of 1920.

It is indeed a matter of import that so many organists are registering their intention to attend the convention to be held in New York City in July. I believe this is indicative of a growing interest on the part of organists in problems of more than personal significance.

One thing must be remembered, and that is that music is illusive and is not yet wholly affixed to the physical map. Many are exploring the heights and valleys and some remain on the dead level. Each with a viewpoint of his or her own tries to enlighten his or her neighbor—this with more or less success. Organists in many ways reveal an aptitude to place music where it should be, and there are reasons why they should; but why I shall not attempt in these lines to explain; the convention is too near.

Now there are two classes of organists—those who have attended our conventions and those who have not. It is rather difficult to note the difference, but I am told one can tell them apart. From comments and appearance those who have come within the circle of its influence live in a larger world. By the enthusiasm of those who have caught the spirit that animates the organist of today, new impulses of courage have been given the administration each year, to the end that N. A. O. conventions mark the way through unity to a greater devotion to our duties, a deeper sense of service and a stronger determination to grow in our profession.

Register now your intention to come, in order that the best accommodation may be provided for you. In the meantime we are living in the lively anticipation of seeing you.

FREDERICK SCHLIEDER,

President.

The Constitution.

At the executive committee meeting held Monday, May 17, a report was made on the final wording of the new constitution and the changes and additions which should be made in it. It was voted to present the following changes for adoption at the convention, publication in this issue of The Diapason constituting proper notice:

ARTICLE 2. OBJECTS.
Add the following: "And to form state councils and to affiliate with existing local societies of organists."

ARTICLE 3. MEMBERSHIP.
Section 2, which defines contributing members, change "Are not actively engaged in organ playing" to "have never actively played the organ."

Section 3. Change "Honorary member shall be elected at the annual convention" to "Two honorary members may be elected at the annual convention." Add the words, "They shall receive the official journal gratis."

ARTICLE 4. OFFICERS AND THEIR DUTIES.
Section 5. Omit the words "And a record of attendance."

ARTICLE 5. COMMITTEES.
Section 1. Omit the word "national" before "executive committee." Omit Section 2 concerning "the membership committee."

Section 3, regarding the nominating committee to read as follows: "The nominating committee shall consist of ten members, five of whom shall be members of the executive committee. They shall be nominated on the floor at the convention, the first ten names accepted which comply with the restriction given above constituting the committee, which shall elect its own chairman."

ARTICLE 6. MEETINGS.
Section 1. Omit "national" and add "A decision being made in any case before Jan. 1."

Section 2. Change "Fifty members of the association" to "thirty members."

[This refers to the number necessary to call a special meeting of the association.]

Section 4. Add "active" before "members." [This refers to those entitled to vote at any meeting.]

BY-LAWS.

5. Change to read as follows: "The dues of active members shall be at the rate of \$3 annually after August 1, 1920, 50 cents of which amount is to be remitted to the local state treasurer. The fiscal year of the association shall run from Jan. 1 to Jan. 1. The dues from Aug. 1, 1920, to Jan. 1, 1921, shall be \$1.50. Members joining after July 1 shall pay \$1.50 for the remaining portion of the year. Membership dues which have been paid in advance before adoption of this by-law shall be valid until their expiration."

R. L. McALL,

Constitution Revision Committee.

Executive Committee Meeting

The regular meeting of the executive committee was held Monday noon, May 17, at 1 West Forty-eighth street, New York City, with the following members present: Mrs. Kate E. Fox, Frank S. Adams, Richard K. Biggs, R. L. McAll, A. R. Norton, Herbert S. Sammond, Frederick Schlieder and Walter N. Waters. The minutes of the last meeting, on April 12, were read and accepted. The treasurer's report, showing a balance on hand to date of \$186.20, was read and approved. The report of the New Jersey state president was then read. This had been submitted by Mrs. Bruce S. Keator, who was unable to be present, and showed great activity throughout the state. Her report is to be found elsewhere. Following this there was a discussion of some length on several proposed changes in the constitution, most important among these being the question of raising the annual dues to \$3 and when and how to appoint a nominating committee to prepare a ticket for the annual election of officers.

Courboin at Lancaster, Pa.

Charles M. Courboin played a return recital engagement on the evening of May 4, at the First Presbyterian Church, Lancaster, Pa., to an audience that packed the house. The organ is an Austin (three manuals and echo), and our informant says that "Mr. Courboin's poetic interpretations, facile and clean technique, effective registration, which brought out all the orchestral effects in the organ, and his delightful personality made a bigger hit this time than at his first recital."

At an informal luncheon following the recital the members of the Organists' Association of Lancaster decided to visit Mr. Courboin en masse to listen to one of his recitals at the Wanamaker store in Philadelphia and also inspect the organ.

New Jersey Report.

While the New Jersey members are just now concentrating on one event—the annual rally—there are other items of interest to report. Thursday evening, May 20, Mrs. Kate E. Fox gave the third organ recital in the Asbury Park series, on the new Möller organ in the Lutheran Church. On the same evening Nathan Reinhart gave a recital in Atlantic City, the offering being for the benefit of the state council treasury.

Miss Mary Williams is giving a series of recitals at Frenchtown, and Mrs. Fox is giving special programs in Morristown Sunday evenings through May and June. Thursday evening, May 13, at Princeton, the combined choirs of St. Michael's, Trenton, and Trinity, Princeton, gave an evening of music, this being one of a series of programs planned by the central chapter.

The annual New Jersey rally, held at New Brunswick May 29, was an event of great interest and inspiration. Howard D. McKinney, chairman of the rally committee, arranged a fine program, an outline of which was mailed to every New Jersey member. The national officers, national executive committee and the state presidents were invited to the luncheon as special guests of the New Jersey council. The outstanding features of the day were the re-

National Association of Organists Section

cital by Tertius Noble of New York, the papers by Mr. Fischer and Mr. Odell, the discussion led by Frederick Schlieder and the luncheon with Mark Andrews, toastmaster.
HARRIET S. KEATOR,
State President.

New Members.

We have the following new members to report since the last issue of The Diapason:

CONNECTICUT.
Miss Pauline Morse Franklin, New Britain.
Brayton Stark, Stamford.

GEORGIA.
Walter Peck Stanley, Atlanta.
NEW JERSEY.
Harris Van Doren, Trenton.
William Y. Webbe, Summit.

NEW YORK.
Miss Lillian C. LaChapelle, Brooklyn.
Charles J. McChesney, Brooklyn.
Henry L. O'Brien, Brooklyn.
Samuel A. Baldwin, Manhattan.
W. Percival Daniels, Manhattan.

OHIO.
Henry F. Anderson, Cleveland.
Miss Mabel F. Zehner, Alliance.

PENNSYLVANIA.
Miss Salinda Brubaker, Lititz.

Bible School Festival.

The May number of The Diapason contained a notice of the forthcoming Sunday school music festival of the Bible School of the Presbyterian Church of the Covenant in East Forty-second street, New York, to which invitations had been issued by the N. A. O. and the A. G. O. jointly. Although the hope that a large number of organists would attend was not realized, it may be said, truthfully, that the representation of organists was large and influential—John Doane was there. The date was May 4 and the spirit of May was felt in all the proceedings which, without exception, were exactly in accordance with the printed program and displayed the many great advantages of the system, developed by the school during the long period of fifty years, of using its own collection of hymns, each one of which is printed in bold letters on a white linen scroll, fitted on rollers in an ornamental case, in full view of every person present.

The first advantage, of course, is an ethical one—the positive elimination of the weak, maudlin, doddering trash found in so many collections of hymns published in book form. The second advantage, as seen by the writer, was the one of orderliness, there being no books thrown about on floor or seats and consequently no flurry of collecting and stowing away after the school session is closed. The third advantage and, in a musical sense, the greatest, was the "chin up" style of singing of the pupils—no bobbing of heads, no hiding of an unsinging mouth by a tattered book, no growling of the melody into one's blouse or vest. That the system has been beneficial in the school where this exhibition was given was clearly evident. The writer has no recollection of ever hearing in New York so many beautiful voices in proportion to the number of singers, and they were beautiful because of the freedom of emission and the absence of all the obstacles to be found in most Sunday-school assemblages. The program was widely comprehensive, as well as logical in its plan. The only fault the writer of this review would have liked to have seen removed was the rather too prominent and persistent accompaniment. Piano and organ were used and used extremely well, but the full value of the method and the full beauty and power of the singing were somewhat clouded by the too evident reliance on the instrumental leads and accompaniment.

Reginald L. McAll, who must be known to many thousands of Diapason readers, had charge of the festival and showed his skill and enthusiasm in everything he did. An interesting discussion followed the remarkably orderly withdrawal of the pupils (one of the advantages previously mentioned) and all who were present felt that their time had been well spent. I venture to suggest to ministers and Sunday-school superintendents that they investigate

the method used by this Sunday school and I am sure that Mr. McAll will be delighted to receive and answer a lot of inquiries.

JAMES E. YATES.

Programs have been received of recent recitals given by Walter Peck Stanley, organist and choirmaster of the Ponce de Leon Avenue Baptist Church, Atlanta, Ga. Besides playing in his own church he gave a recital at the University of Virginia, Charlottesville, Va., his programs including numbers by Mendelssohn, Wagner, Hollins, Saint-Saens, Bach, Parker, Frydinger and Dethier. Critics were generous in their praise.

The last recital of the present season to be given by Warren Gehrlen at St. Luke's Episcopal Church, Brooklyn, of which he is organist and director of music, occurred May 5, at which time he played, among other things, the Scherzo (Second Symphony), Vienne; Finale (First Symphony), Vienne; Allegro-Maestoso ("Storm King" Symphony), Dickinson; and Liszt's Prelude and Fugue on "Bach."

The annual concert of the Southampton Choral Society, Southampton, Long Island, took place Thursday evening, April 29. Goring Thomas' cantata, "The Swan and the Skylark," occupied the greater part of the evening, although a quartet from Manhattan, which reinforced the choral society, gave a brief program preceding the performance of the cantata. L. Emory Terry is director of the choral society. Albert Reeves Norton, organist of the Reformed Church on the Heights, Brooklyn, furnished the organ accompaniments for the cantata and the piano accompaniments for the soloists.

A choir festival service under the auspices of the Central New Jersey chapter of the N. A. O. was given in Trinity Church, Princeton, N. J., on Ascension Day, May 13. Both the choirs of St. Michael's, Trenton, and Trinity, took part. The service, including numbers by Cruikshank and Stainer, was played by Charles Ford Wilson, organist of St. Michael's. The solos, including the Sonata in A minor by Borowski and the Festival Toccata by Fletcher, were played by Sheldon B. Foote, organist of Trinity Church.

John W. Teed of Bloomfield, Iowa, in sending his check for N. A. O. dues—a year in advance—also sent greetings and told a little of his trip in 1918 to France. While he was in France he found opportunity to play some organs of various sizes and some very old instruments (300 years). He said it was an experience he should never forget.

Mrs. Newton A. Wells, formerly a resident of Urbana, Ill., but more recently living in East Orange, N. J., has returned to the middle west, and is now at Wilmette, Ill.

At the Church of the Ascension, New York City, under the direction of Jessie Craig Adam, the Ascension Oratorio Society gave a performance of Dvorak's "Stabat Mater" May 20. Assisting the choir of the church with a quartet of soloists, was an orchestra of strings and tympani.

Mrs. Justus B. McChesney, formerly of Caldwell, N. J., has moved to Ocean Grove, Ellsworth H. Cadmus, whose address was formerly Newark, N. J., is now at East Orange.

Mrs. Charles W. Riseley, who formerly lived in Trenton, N. J., is now a resident of Jersey City.

Miss Eva Underhill, who has been living at Rhinecliff, N. Y., may now be addressed at Poughkeepsie.

GUILMANT SCHOOL CLOSING

Berolzheimer Medal Won by Lois Birchard—Annual Commencement.

The nineteenth annual commencement exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl, were held Thursday evening, May 27, in the Swedenborgian Church, New York, before a large audience. The First Presbyterian Church being closed for enlargement and the installation of its new organ, the commencement was held in the Swedenborgian Church this year. The Berolzheimer gold medal was presented to Lois Birchard by Dr. Howard Duffield, chaplain of the school, who presided. Miss Vera Curtis, soprano, of the Metropolitan Opera, was the soloist.

The examination was held as in previous years under the direction of the board of examiners, Professor Samuel A. Baldwin and Dr. Clarence Dickinson.

A full account of the interesting program will appear in the July issue.

George Kilgen & Son have installed a two-manual of twenty-six speaking stops in St. John's Lutheran Church at Racine, Wis. The opening was scheduled for May 30.

PLAYS UNGODLY INSTRUMENT

Robert A. Sherrard Will Leave Johnstown for Steubenville.

Robert Andrew Sherrard, organist and choir director of the First Presbyterian Church at Johnstown, Pa., during the last four or five years, has tendered his resignation to go to Steubenville, Ohio, to accept a similar position at the Westminster Presbyterian Church. Mr. Sherrard will remain at Johnstown until June 15. Mr. Sherrard was the assistant director of the Civic Music Club of Johnstown under Director Charles H. Martin, now of Philadelphia. He went to Johnstown when 5 years old, his father being pastor of the Central Presbyterian Church.

There is an incident connected with Mr. Sherrard's going to Steubenville which is most interesting. The Westminster Presbyterian Church was formed six years ago by the amalgamation of the First and Second churches, which had been rivals nearly forty years. In the First Church his grandfather, Robert A. Sherrard, was an elder for forty years. During that time he wrote every day in his journal at his home on Sugar Hill farm, two miles from Steubenville. The following entry appears one day in 1868:

"This day I and wife Jane and three children attended Divine service at the First Church, Steubenville, it being the first day for the new minister, Rev. H. Woods. It is also the first day for the use of that ungodly instrument, the organ, which some think will be a means of Grace, but I, Robert A. Sherrard, do not."

YON'S CONCERTO IS PLAYED

Notable Performance at Norristown, Pa., by Sykes and O'Neil.

Pietro A. Yon's "Concerto Gregoriano" was performed in Trinity Lutheran Church, Norristown, Pa., April 22, by Harry A. Sykes, organist, and Ronald O'Neil, pianist. This was the second performance of this concerto, the first being Mr. Yon's

on the Wanamaker organ, Philadelphia, with the Philadelphia Orchestra. The impression made by the Norristown performance is reflected in an article in the Norristown Herald, in which the writer says among other things:

"The music lovers of Norristown and vicinity who were not present at Trinity Lutheran Church last evening missed one of the finest recitals ever presented to the town. A debt of gratitude is still owed to Harry A. Sykes, organist, and to Ronald O'Neil, pianist, for surely, as Pastor McIntosh said, 'It is hoped the silver offering will be as liberal as is the high quality of the music you have heard'; but, however liberal the response was, it was not sufficient to repay these finished musicians for the pleasure they gave to their audience."

That a Norristown audience should be the first to hear the Yon concerto performed by these two master musicians from the composer's manuscript was an event of historic importance. The result achieved prophesies this Yon composition will live to enchant many future audiences when it ceases to be a new production and has taken its deserved high place in the programs for organ and piano.

NEW POSITION FOR HAMRICK

Birmingham Organist Goes to South Side Baptist Church.

The South Side Baptist Church of Birmingham, Ala., important from a musical standpoint, in that it maintains a double quartet in addition to a chorus of sixty voices, has secured the services of one of the most active organists in the South, George Lee Hamrick. His contract calls for an organ recital bi-monthly.

On Monday, April 26, Mr. Hamrick gave the opening recital on a Pilcher organ in the First Presbyterian Church at Oxford, Miss., at which he scored a success. The program was as follows: "Suite Gothique," Boellmann; "Morning Mood" and "Ase's Death," Grieg; "Träumerei" and "Abendlied," Schumann; "Fantasia," "Old Kentucky Home," Lord; "A Desert Song," Sheppard; "Will o' the Wisp," Nevin; "Sylvan Sketches," Hamrick; "Finlandia," Sibelius; "Evening Bells and Cradle Song," Macfarlane; Overture to "William Tell," Rossini.

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PIETRO A. YON

The recital referred to by Mr. Yon was played in Trinity Lutheran Church, Norristown, Pa., April 22, 1920, creating a profound impression.

For program and information regarding organ-piano recitals, address G. E. Wierman, Penn Trust Bldg., Norristown, Pa.

News from Philadelphia

BY DR. JOHN M' E. WARD.

Philadelphia, Pa., May 21.—On Ascension Day the choir of St. James, with the assistance of forty members of the Philadelphia Orchestra, under the direction of S. Wesley Sears, gave a special musical service at which Gounod's "Mass of the Sacred Heart" was the important vocal contribution. The anthem, "Unfold, Ye Portals," was sung as the offertory. The instrumental prelude was the Larghetto by Beethoven and the postlude was the Andante Cantabile from the Fifth Symphony of Tchaikowsky. The rendition of this service was meritorious throughout; the choir was carefully trained and the ensemble most gratifying in its unity of performance.

Frederick Maxson at the First Baptist Church gave a portion of Haydn's "Creation" with augmented vocal and instrumental assistance on May 9.

The Manuscript Society enlisted the services of the organists of the city to present worthy compositions of local talent on May 11 at the West Walnut Presbyterian Church. The complete program was: Festival Prelude, B minor, Frederick S. Smith; "Lord, Let Me Know My End" (composer conducting, H. S. Fry at organ), N. Lindsay Norden; "Damasus" (Suite Orientale), Maxwell McMichael; "Into the Woods My Master Went," Frances McCollin; Melody in C (violin, harp and organ), N. L. Norden; "In Friendship's Garden," Iolito F. Maitland; "Grand Choeur," Stanley Addicks; "Souls of the Righteous," Henry S. Fry; "In Green Pastures" and "Cortege des Cardineaux" (Henry S. Fry at organ), Dr. Isaac Barton.

Charles M. Courboin gave a recital at Wanamaker's to demonstrate the "tone colors of the organ." Mendelssohn's Third Sonata served to illustrate true organ tones. The orchestral group consisted of five numbers—two of them "Sister Idyll" and "My Heart at Thy Sweet Voice." The concluding portion of the program demonstrated the effects obtainable by combining the organ and orchestral tones, using Cesar Franck's Fugue in B flat and an original theme for improvisation.

The death of William Noelsch at the age of 78 years removes a musical landmark from Philadelphia. Mr. Noelsch was organist of Adath Jeshurun Synagogue for thirty-eight years, and for eighteen years served Zion Reformed Church simultaneously. He was well known as an arranger of music for church use. His piano compositions number several hundred. He was an active member of the American Organ Players' Club, in which he took profound interest.

A Concert Overture, the composition of our Rollo F. Maitland, was played by Mr. Courboin at his recital on May 12. This work is a fair example of straightforward organ writing by a man whose illuminating interpretations of good music have reached a multitude of listeners. The first theme is one of virile majesty; the second

of suave melodic charm. These are developed with much ingenuity and culminate in a stirring climax. This composition ought to be possessed by every organist of the first magnitude.

GOODWIN BACK FROM COAST.

Heard by 4,000 at Recital at San Diego—New Tour Is Planned.

Hugo Goodwin has returned to Chicago after completing his concert tour to the Pacific coast. At San Diego, where he played to an audience of more than 4,000 people, he gave the following program: Heroic Piece, Franck; "Sister Monica," Couperin; Toccata in E, Demereaux; "Hope," Yon; "The Sparkling Fountain," Goodwin; Toccata and Fugue, D minor, Bach; Serenade, Rachmaninoff; "In the Garden," Goodwin; "Cortege," Debussy; Air in D, Bach; "Rigaudon," Rameau; Andante from String Quartet, Debussy; Heroic Caprice, Bonnet.

On May 23 he gave a recital at the Rogers Park M. E. Church, Chicago, and on May 25 was the special soloist of the jubilee at Philadelphia of the American Organ Players' Club. On May 30 Mr. Goodwin gave a recital at the New England Church, Chicago. Among his engagements are Adrian College, June 13, and Waterloo, Iowa, June 15.

Mr. Goodwin has been re-engaged for another Western tour in November and December, when he will spend five weeks playing engagements from here to the coast, and from Seattle to San Diego, including an evening artist appearance at the Salt Lake City Tabernacle.

Motor Trucks Carry Blowers.

The Kinetic Engineering Company has encountered the same difficulties as the organ builders in obtaining shipment of its output from the Philadelphia factory because of the railroad situation. In fact, the blower manufacturers have suffered more severely because their product goes to so many distant parts of the country. This has made necessary the use of motor trucks by the Kinetic Company to make deliveries. A heavy truck left Philadelphia May 20 with a consignment of blowers for sixteen organs in New York City and vicinity. The New York office of the Kinetic Company also has orders for twenty additional churches and theaters, which will be filled as soon as possible.

Anthems for Mixed Voices Suitable for the Sundays after Trinity, or for General Use

- GALBRAITH, J. LAMONT** How beautiful upon the mountains Octavo No. 12,750 .16
Especially suitable for the Eighth Sunday after Trinity (St. James'). A fine setting of moderate difficulty, quartet or chorus, with Bass solo, very effective ending. Length, 8 pages.
- NEVIN, GEORGE B.** My Shepherd Octavo No. 12,718 .12
Suitable for almost any service, this charming anthem should be in the library of every choir, be it quartet or chorus, no solos. Length, 6 pages.
- STEVENSON, FREDERICK** Sing, O daughter of Zion Octavo No. 13,047 .16
One of the finest anthems we know of, demands a first-class choir and Tenor and Soprano soloists, the organ part is big, and the anthem would be a splendid number for the opening of a new organ. It is suitable for any festival occasion and we recommend it most heartily. Length, 15 pages.
- COERNE, LOUIS A.** Behold, judgment will I lay to the line Octavo No. 13,401 .16
This fine anthem called "Liberty Proclaimed" is an excellent church anthem suitable for general use, the words from Isaiah and Revelations. It calls for a good Baritone soloist, quartet and chorus, but can be made very effective either by a quartet or chorus, it would be most suitable for the Twenty-second Sunday after Trinity, the eve of All Saints'. Length, 11 pages.
- PROTHEROE, DANIEL** More love to Thee, O Christ Octavo No. 13,275 .12
An easy hymn-anthem suitable for morning or evening, quartet or chorus, with Soprano solo. Length, 5 pages.
- DUNKLEY, FERDINAND** Praise the Lord Octavo No. 13,426 .16
This fine anthem with words from the Psalms is suitable for general use especially during the Trinity season, it demands a good choir and Baritone soloist. There are solos for the other voices and the anthem needs careful rehearsal, but it will well repay all the time that is given to it; the last two pages work up to a magnificent climax. Length, 11 pages.
- GAUL, HARVEY B.** The light at eventide Octavo No. 12,932 .12
A beautiful setting of this favorite hymn. It is of moderate difficulty and should be in every choir library. Chorus, but can be made very effective by a good quartet. Length, 8 pages.
- STEWART, H. J.** It is a good thing to give thanks unto the Lord Octavo No. 12,492 .16
A fine general anthem, especially suitable for an anniversary service, the words from the Psalms and the setting very churchly. Quartet or chorus and not difficult. Length, 12 pages.
- STANE, BRUCE** Be merciful unto me, O God Octavo No. 12,976 .10
An easy anthem suitable for any season, words from the Psalms, quartet or chorus. Length, 4 pages.
- WOOD, CARL PAIGE** Abide with me Octavo No. 12,994 .12
An attractive setting of the hymn. Of moderate difficulty, it calls for Alto and Tenor soloists and nicely balanced parts; it will repay careful practice. Quartet or chorus. Length, 8 pages.
- STEVENSON, FREDERICK** Behold, Thou shalt call a nation Octavo No. 10,197 .16
One of the most popular of Mr. Stevenson's anthems. The words from Isaiah, it is suitable for general use and Thanksgiving. It demands a good Bass or Baritone solo, chorus or double quartet, it is of medium difficulty and with careful practice cannot help but be a success. Especially suitable for the Fifth Sunday after Trinity (July 4). Length, 11 pages.
- SPENCE, WILLIAM R.** The sun is sinking fast Octavo No. 12,010 .12
A charming evening anthem for Alto solo and chorus, or quartet, not difficult, a good number to have on hand. Length, 5 pages.
- MANNEY, CHARLES F.** They that trust in the Lord Octavo No. 13,301 .16
A splendid anthem for the Fifth Sunday after Trinity (July 4), the words from the Psalms make it also useful for general use. It is a fine churchly chorus anthem although it can be made effective by a quartet, it is of medium difficulty and will prove a most useful number. Length, 12 pages.

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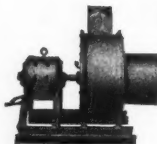
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Following is the specification for the four-manual organ the Austin Company is to build for the chancel of St. Paul's Episcopal Cathedral at Detroit, of which Francis A. Mackay is the organist and choirmaster:

PEDAL ORGAN (Augmented).

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flauto Major, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Bombarde, 16 ft., 32 notes.
Posaune, 16 ft., 32 notes.

GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Gross Flute, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohl Flute, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Golden Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Viola, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 notes.
Tremulant.

SOLO ORGAN.

Sonorphone, 8 ft., 73 pipes.
Gross Flute, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.

Principal, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Tremulant.

The console is to be prepared for a fifty-five-stop gallery organ to be installed in the cathedral in the future.

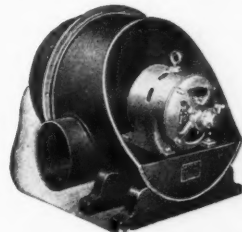
Miss Deal Presides at Opening.

The two-manual organ built by M. P. Möller for the Y. W. C. A. building at Madison, Wis., was opened with a series of three excellent recitals by Miss Alice R. Deal of Chicago, who played the instrument May 18 and 19, both afternoon and evening programs being given on the latter day. This organ is the gift of Dr. Charles H. Vilas of Madison, who equipped Esther Vilas Memorial Hall in the \$170,000 building in memory of his sister and at the same time installed this instrument of eighteen speaking stops. Miss Deal's first program included these numbers: Fantasia and Fugue in G minor, Bach; Allegretto, Volkmann; Andantino, Franck; "Grand Offertoire," Op. 7, Batiste; "The Primitive Organ," Yon; "Caprice Heroique," Bonnet; Gavotte, Martini; "Chant du Soir," Bossi; Funeral March and Seraphic Chant, Guilmant; "Hail Columbia," Buck.

Good Music in Florida Church.

A church whose music is unique, in that it is often supplemented by special solos from prominent singers who pass the winter in the community, is St. Andrew's Episcopal at Tampa, Fla. Mrs. W. H. Ferris is the organist and John Phillip Shaddick, a baritone and teacher of prominence, is the director. Mrs. Ferris has been the organist at St. Andrew's for twenty years. She has served through the pastorates of four rectors. The choir has a national reputation. During the winter hundreds of visitors in Florida attend the services and compliment the work of the choir. The choir consists of a professional quartet and a volunteer membership of twenty-five. Sacred song services and cantatas are given frequently. The organ is a splendid Pilcher.

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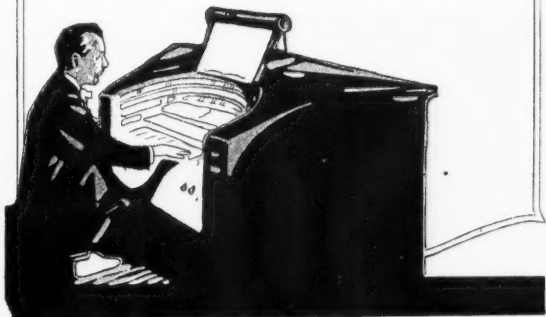
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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company, (Su) Schubert.

Anthems With Extra Solo Voice.

It sometimes happens that a choir-master wishes to relieve the monotony of quartet anthems by adding a single voice; still oftener the conductor of a chorus choir has a fine solo voice which he desires to display in solo against the chorus. For such needs there are a number of interesting works, and I am requested to mention some of the best of them. Such anthems have frequently been attempted by our leading composers of the present generation, notably by Noble, Parker, Stevenson and the two Matthews. In writing an obligation they frequently specify that the extra part is for either soprano or tenor, and in the large number listed for soprano it will therefore be easy to find many that might equally well be used for tenor.

First, then, those which have a soprano part in addition to the four parts for chorus or quartet:

Barnby—"Sweet Is Thy Mercy." (D, G, S)

Federlein—"The City Beautiful." (G)

Hyde—"Bread of the World." (S)

H. A. Matthews—"O Saviour of the World," in "The Triumph of the Cross." (S)

H. A. Matthews—"They That Wait Upon the Lord," in "The Conversion." (S)

Neidlinger—"The Silent Sea." (S)

Noble—"A Christmas Pastoral." (G)

Noble—"The Risen Christ." (G)

Parker—"Calm on the Listening Ear." Christmas. (G)

Parker—"Come, See the Place." Easter. (S)

Parker—"Far From the World." (G)

Parker—"He Fulleth Not." (G)

Parker—"In Heavenly Love Abiding." (G)

Shelley—"Hark, Hark, My Soul." (S)

Stevenson—"Forsake Me Not." (D)

Stevenson—"Hearken Unto Me." (D)

Verdi—"Grant Them Rest Eternal." (S)

The Barnby number is known to all. The Federlein anthem is also to be obtained as an excellent soprano solo. Both numbers by Matthews are admirable, affording fine opportunities for shading; I do them every year with five voices, or even with a quartet, giving the solo to the tenor; the first is published separately, I believe. Of the Parker numbers the most popular is the "In Heavenly Love Abiding," his finest anthem in the quiet and sentimental style, which he was able to elevate above stupid tearfulness. It is an anthem which has figured in most of the Parker memorial services. "The Risen Christ" is deservedly one of Noble's most popular anthems; it is easy, too, and has a sturdy accompaniment. The Neidlinger number has words by Whittier, the greatest of American hymn-writers, if our composers but knew him. Mr. Stevenson's ability to write dramatic, brilliant music is at its best in the anthems he has written for obligato voices. "Hearken unto me" is perhaps his best-known anthem of this kind. The Verdi anthem is one of the middle sections in the great Manzoni Requiem; it seems to me one of the highest reaches of the Italian spirit. You will be mistaken if, not having seen it, you condemn it as theatrical and meretricious; it is nothing of the kind, but simple and deeply felt. The number by Shelley and the two anthems by Tours are probably in every library.

Now a list for tenor:

Andrews—"O Strength and Stay." (G)

Coombs—"The Sorrows of Death." (S)

Dickinson (ed)—"Christ and the Children." (D)

Foster—"When the Lord Turned Again." (S)

Harker—"The Path of the Just." (S)

Martin—"O Come Before His Presence." (G)

J. S. Matthews—"The Saving Victim." (G)

Mendelssohn—"For His Is the Sea." (S)

Noble—"Glory to God." Christmas. (D, G, S)

Noble—"Grieve Not the Holy Spirit." (G)

Parker—"To Whom, Then, Will Ye Liken God." (G)

Roberts—"Seek Ye the Lord." (D, G, S)

Stevenson—"There Is None Holy as the Lord." (D)

Waghorne—"Blessed Is He That Cometh." (G)

Willan—"Hail, True Body." (G)

The little Dickinson number is a charming dialogue between Christ and the children; it may be sung at

Christmas or on Children's Day. In the Foster anthem there is a section beginning "Turn our captivity," in which the composer writes a passage that is perfect of its kind—far above anything else of his that I have seen; it is especially fine for a light, sweet tenor. The Coombs number is a motet that takes about ten minutes for performance; it is easy and melodious, suited to the Lenten season. Martin's anthem has one of his finest inspirations in the setting of words beginning "Like as a Father," this part of the anthem I often sing separately. The Matthews number, published separately now, is one of the best parts of an excellent cantata, "The Paschal Victor," here is another opportunity for a lyric voice. A sturdier voice is needed for the selection from one of Mendelssohn's cantatas, and the same may be said of the Stevenson number. The first Noble anthem, as the list of publishers will show, is popular. It requires a well-trained, large chorus, as well as a good tenor. The Parker anthem is the last excellent anthem that its composer wrote, and it is of first rank; the words are inspiring; the middle section, with its solo, is interesting rhythmically and melodiously and the final chorus is everything that a big, brilliant number should be without losing a certain noble serenity which is Parker's high gift. The organ part is admirable, too. It is probable that of all the numbers listed this month the Roberts anthem is most popular. The Waghorne number is short and bright; I use it on Palm Sunday. The Willan number is perhaps the easiest anthem its composer has been willing to write. I admire his big choruses as much as any man this side idolatry, but I wish that he would give us more anthems of this sort—fluent, melodious and refined.

Now the short list for alto:

Dalton—"Light at Evening-time." (D)

Dickinson-Schubert—"Rest in Peace." (G)

H. A. Matthews—"He Hath Swallowed Up Death." (S)

H. A. Matthews—"Sleep, Holy Babe," in "The Story of Christmas." (S)

Stevenson—"Listen, O Isles." (D)

Stevenson—"Yea, Though I Walk." (D)

Schubert's "Allerseelen," that touching and perfect melody, is arranged as Dr. Dickinson knows how and is one of the most effective numbers in these lists. The first Matthews number, now published separately, is from a cantata, "The Life Everlasting," the other number, quite as fine, should be published separately, but is not. I happen to have an excellent alto in my quartet, and I have given these two numbers about every year for the last five years. The Stevenson numbers are in two moods, but both are within the range of the average alto voice and are effective. I like the first less than the second; it seems to me that the quieter moods are better for alto.

And now for the bass or baritone—and nearly always the baritone is preferred:

Calkin—"Out of the Deep." (D)

Cesar Franck—"Welcome, Dear Redeemer." (D)

Hosmer—"Thus Saith God." (G)

J. S. Matthews—"Keep Me, Lord." (G)

Parker—"Behold, Ye Despisers." (G)

Parker—"Light's Glittering Morn." (S)

Stevenson—"Let Your Light So Shine." (D)

The Calkin number has only two pages in which there is a bass obligato part, but it is good throughout. The Franck number is pretty, but does not sound much like the composer of "The Beatitudes." Both Dr. Parker's Easter anthems are excellent; he is easily first in his management of the bass voice in anthems of this sort. The Stevenson number is useful for an offertory. The Matthews number is a quiet one for even-song. The Hosmer number deserves recommendation; it is easy and melodious, and besides a good bass solo it has a pretty solo for soprano.

POSTSCRIPT.

The article on the compositions and editions of Dr. Dickinson will be published next month. I am examining his many works deliberately and with increasing admiration for his taste; I feel that the readers of this page will be benefited by my apparent tardiness. During the coming months I plan to publish other articles on Russian anthems, anthems for general use, settings of the evening canticles, anthems with solos for alto, unaccompanied anthems and sacred cantatas. These subjects have been suggested by readers.

School Monument to Woman.

The School of Musical Art at Jacksonville, Fla., founded and conducted since 1907 by Miss Bertha M. Foster, is making plans for a new building, the cost of which is placed at \$140,000. An organ of adequate size is to be a feature of this building and is to stand in a concert hall which will seat 2,500 people. The school now has a faculty of twenty-five and conducts several branches. One of the plans is to draw an increasing attendance from the northern states during the winter months. More than 700 pupils were enrolled in the last season and fifty had to be turned away because of lack of facilities. This school is indeed a monument to the energy and ability of a woman organist.

Opens Organ at Little Rock.

The organ built by the Reuter-Schwarz Company for the First Lutheran Church of Little Rock, Ark., was opened with a recital by Walter Wismar of St. Louis April 11. Mr. Wismar played these compositions: "Suite Gothique," Boellmann; March Nocturne, MacMaster; "Resurrection Morn," Johnston; Concert Overture in B minor, Rogers; Fantasia on "Duke Street," Kinder; "Wait on God," Rahn; Introduction and Finale, Guilman. The organ is a two-manual of twenty-two speaking stops, with electric action and detached console. A Zephyr blower furnishes the wind.

Bonnet at Pueblo City Organ.

One of Joseph Bonnet's recitals on his latest western tour was given on the large new municipal organ built by the Austin Company recently for Pueblo, Colo. Frederick J. Bartlett, the Pueblo organist, writes The Diapason of the enthusiasm over Mr. Bonnet's performance and of the excellent behavior of the instrument. The

recital was given April 29 in Memorial Hall and Mr. Bonnet's program included: "Variations de Concert" and Berceuse, Bonnet; Fugue in C major, Buxtehude; "Soeur Monique," Couperin; Toccata and Fugue in D minor, Bach; Gavotte, Martini; Sketch in F minor, Schumann; "Christmas," Foote; Funeral March and Song of the Seraphs, Guilman; Toccata from Fifth Symphony, Widor.

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CHICAGO, JUNE 1, 1920.

Because of the present critical situation confronting all publishers The Diapason asks its subscribers to co-operate with it by promptly responding to notices of expiration of subscription. All subscriptions are payable strictly in advance, and if you will bear this in mind your help will be appreciated and you will avoid the annoyance of interruption in the receipt of your copy of each monthly issue.

CONFRONTING NEW ISSUES.

In the midst of perhaps the largest activity in the history of the trade, the organ builders are confronted by a new situation which is alarming. One feature of it is that it seems necessary to prove all over again that music is really not a non-essential. It took the war to elevate music to the essential list in the eyes of many people, including a number of our lawmakers. Many bankers and those who have our transportation interests in charge seem not yet to classify it properly.

As set forth in our May issue, it has been difficult, if not impossible, for many of the principal organ builders to ship their output and a decided lull may be expected if there is not a solution. In the east there has been an embargo on shipments of organs, along with other so-called "non-essentials." The railroads are in a snarl which is worse than anything since the period before the war. They have been unable to extricate themselves, because of the great lack of equipment and the breaking out of unauthorized strikes among switchmen and other employees necessary to train operation at the principal terminals. Meanwhile the bankers of the United States, according to latest press reports, have decided to curtail loans at least 10 per cent and to draw in on all who are engaged in manufacturing articles of luxury.

As anyone can easily see, drastic curtailment of the activity of industries such as those making musical instruments would throw many men out of work and would increase rather than alleviate the general turmoil.

The Music Industries Chamber of Commerce has issued a call to prevent any decisions which will make matters worse. President Aldcroft has appointed a committee from the directorate which is investigating with the view to determining what action shall be taken. He suggests that "it is an unwise policy to endeavor to relieve the situation by the curtailment of a few lines of industry. It would be much wiser to enforce the general curtailment in all industries, using any particular economic facility which is being over-taxed. For instance, when the railroads are not capable, in a certain section, of transporting the commodity offered, the preference should be given only to vital necessities like food and fuel, and all other industries should be treated alike, each one being allowed the same opportunity to make its shipments. * * * If any discrimination should be made in the type of credits to be curtailed, it should be those credits obtained for

speculative purposes rather than for actual production, irrespective of what the goods produced may be."

The appeal also contains this statement which deserves thought: "If the policy of curtailing a few lines of industry only is carried out, the situation is full of danger to the entire country. By such action large groups of labor will become idle. In many cases entire neighborhoods and towns will be idle. Being specialized workers, they will find difficulty in getting other employment. Thus will be bred social discontent, which the country cannot afford to risk at the present time."

SERIES IS APPRECIATED.

That recital series in the smaller cities of the country not only are a benefit, but are appreciated, is well illustrated by an editorial in the Rochester Post Express of April 22, in which the editor dwells on the value of the programs given during the season by Harold Gleason. As the comment of the Rochester paper must be of interest to other organists it is hereby quoted in part:

The series of twenty organ recitals, given this winter by Harold Gleason in Central Church, have undoubtedly gone far toward assisting in Mr. Gleason's well-known plan of popularizing the finer music throughout the city, and as the reputation of any community is benefited and to a large extent based upon the quality of its cultural life, they may be said to have been of distinct benefit to Rochester as a community in the eyes of our neighbors.

The twenty recitals in themselves offer some interesting angles of analysis as far as the programs given are concerned. For example, a summary shows that Bach was represented eleven times in nine different works, Wagner eight times, Widor six and Guilmant, Franck, Stoughton and Lemare five. One hundred and seventy-nine works were played, ranging in period from before that of Bach to the most recent compositions in this country and Europe. Mr. Gleason played eighteen organ sonatas, suites and concertos, including Vierne's Fourth Symphony. This last was heard for the first time in Rochester.

Mr. Gleason's recitals have been heard and enjoyed by many music lovers and aside from the features noted have undoubtedly had a wide educational influence. Particularly noticeable has been the prominent position given American works in his programs.

It is sincerely to be hoped that he will continue his good work next season.

J. Frank Frysinger, recently recorded in the columns of The Diapason as having been severely ill, is slowly recovering, but finds it necessary to give up his work at Rock Island, Ill., and Davenport, Iowa, and returned on May 26 to his old home at York, Pa., where he will rest and endeavor to build up physically for six months or a year. As head of the organ and theory departments at Augustana College he made a fine record and in addition to these duties he was organist and choirmaster of St. John's Methodist Church in Davenport. Mr. Frysinger is taking this time to recuperate after teaching for twenty-six years. Readers of The Diapason, to nearly all of whom he is known through his compositions, will join us in wishing Mr. Frysinger an early return to his former vigor.

An excellent article on "Learning to Play Bach's Organ Music," from the pen of Alfred E. Whitehead, F. C. G. O., A. R. C. O., which appeared in The Diapason about two years ago, is republished in the April issue of the Etude.

VARIABLE CRESCENDO NOT NEW.

Philadelphia, Pa., May 20.—Editor The Diapason, Dear sir: The article on the West Point organ in the May issue of your valuable publication contains an error which cannot go unchallenged, viz., "variable crescendos are introduced for the first time in any organ, etc. * * * It can be used to operate any of the following tonal families or groups: Foundation, flutes, strings, reeds, brass and expression, in addition to the regular or grand."

In 1908 our firm built an organ for Grace M. E. Church, New York, which contained this invention. It was suggested by Mr. Hill, the organist at that time.

The large four-manual and echo organ built by us in 1918 for the North Baptist Church, Camden, N. J., also contains this group crescendo; it is operated by tablets, one for each group, so that any one, two or more families may be operated at the performer's will; all tablets being "on," the apparatus becomes a grand crescendo.

Yours very truly,
C. S. HASKELL, Inc.

The Free Lance

By HAMILTON C. MACDOUGALL

An interesting correspondent of mine is Mr. A. G. Colborn, the English composer and organist, Stapleton, Bristol, England. Mr. Colborn has a genuine interest in American organ music, as proved by several recitals given lately; he sends me his latest program, which I think you will admit is well arranged and representative. I suggest that organists having recital pieces send them to Mr. Colborn. The order of pieces will be found on the recital program page of this issue.

Having recently bought a manual of Italian-English conversation, and finding it full of good things, I hasten to share it with my friends. We have had a cold spring, but summer will come, and the extract from my book, below, may soon be opportune:

"WITH THE BARBER."

"I wish to be shaved and have my hairs cut."
"All right; do you want your hairs all cut or just trimmed?"
"No, cut all out with the machine, I never keep my hairs in summer time."

Being a church organist I am naturally exercised about the tricks of the photo-players, whose ways are dark, though their tricks are not vain. And, by the way, if you want to read a book on picture-playing that is full of sound sense on organ playing in general, read Edith Lang's book on the subject, published by the Boston Music Company.

But I must not let my admiration for this book, nor for the author's picture-playing in the Exeter Street "movies" in Boston, divert my mind from what I was about to say, namely, that a friend of mine whom I met at a guild meeting the other day recalled to memory a recent squib of mine complaining of the cool way in which the picture-player is stealing all our recital "soupy" pieces. This friend of mine said: "I don't think that is the real trouble that we musicians have to fight against."

"Well, what is it?" I said.
"Let me tell you; this afternoon I went into a Lynn picture theater and listened to the organist playing 'Dr. Jekyll and Mr. Hyde.' His 'line' seemed to parody all the nice piano teaching pieces that have been the stock in trade of the piano and violin and voice teacher."

"Just what do you mean?" said I.
"Why, he took the Raff Cavatina, Rubinstein's Melody in F, Thome's 'Simple Aveu,' Durand's Valse in E flat, Moszkowski's Serenade, and a lot of other good, refined teaching pieces, and ragged and jazzed them until it made me positively ill."

This is indeed a new—or is it an old?—terror.

An acquaintance of mine told me of a remark made to her by a woman who was shopping at the same place—a remark that uncovers a good deal of bad feeling now existent. My friend priced a coat, but she was unable to buy it on account of its high price; the other woman, ill dressed and with little otherwise that recommended her to eye or ear or smell, took up the coat, gave a look at it, said she would take it, pulled the money out of her pocket and paid for it at once, saying to my friend: "Them that was aint!"

In the Western Daily Press of Bristol, England, I note an account of a concert in that city, when Horatio Parker's "Hora Novissima" was performed as a tribute to the memory of the composer, whose death, it will be remembered—if in this age of hurry and worry we remember anything—occurred last December. After giving an excellent account of the work itself and of the performance the report goes on to say: "Following the national anthem the orchestra played Chopin's Funeral March, the audience standing meanwhile, and it was noticed that most of the men present wore

black ties."

Parker was much admired by the English, and they do not give up their admirations easily.

DR. FRICKER ON LONG TOUR.

Gives Recitals and Will Conduct Festival at Vancouver.

Dr. Herbert A. Fricker, formerly city organist of Leeds, England, and now director of the famous Mendelssohn Choir of Toronto and organist of the Metropolitan Methodist Church of that city, passed through Chicago May 10, on his way to the northwest, where he gave a number of recitals, besides acting as judge in several Canadian competitions. On May 11 Dr. Fricker gave a recital on the large Skinner organ in the House of Hope Church at St. Paul. May 13 he was heard in the Westminster Church at Winnipeg, Man. The next day he played in the First Methodist Church at Regina, Sask., and on May 17 he was billed at Edmonton, Alberta, May 18, 19 and 20 Dr. Fricker was one of the adjudicators of the Edmonton Music Festival. May 21 he played in Calgary and a day later in the Presbyterian Church of Moose Jaw. From May 24 to 26 he was a judge at the festival at Vancouver, B. C. June 1 he will conduct a festival performance of the "Elijah" by the Vancouver Choral Union. This is the beginning of a movement to hold musical festivals in Vancouver every year. Various choirs of the city have been invited to join in the festival and the Vancouver Symphony Orchestra will take a part. June 2 Dr. Fricker will give a recital at Vancouver and June 3 one at Victoria before returning to Toronto.

Dr. Fricker's recital in the House of Hope Church, St. Paul, was well attended. He played the following program: Concert Overture in C minor, Fricker; "Chant de Mail," Jongen; Toccata and Fugue in C major, Bach; "Wiegenlied," Kjerulf; Allegretto (from Suite), Rogers; Scherzo Symphonique, Op. 4, Miller; Legende, "St. Francis d'Assisi," Liszt; Overture, "Ruy Blas," Mendelssohn.

"Mr. Fricker's playing, full of warmth and emotional power as it was, indicated clearly the educated, cultured musician," writes R. Buchanan Morton, organist of the church. "Throughout the recital one never lost sight of the fact that it was the playing of a man who is first and foremost a musician with the keenest understanding of the musical contents of all that he interprets. It was a most satisfying recital."

MARR & COLTON EXPANDING.

Addition to Factory Will Increase Floor Space 50 Per Cent.

The Marr & Colton Organ Company, one of the newer but rapidly advancing organ companies of this country, is expanding its business considerably and is erecting an addition to its factory at Warsaw, N. Y., which will increase the floor space at its disposal 50 per cent. The company is receiving a large number of orders for its theater organs. Late in May it installed two instruments in prominent theaters at Syracuse, N. Y. It also closed a contract for a two-manual for a new theater in Brooklyn and for a large three-manual with echo organ for a Philadelphia theater. The Warsaw concern is headed by a group of energetic and ambitious young men whose efforts are showing gratifying results. David Marr is president of the company, J. I. Colton is vice-president and W. C. Arnold is secretary.

Goes to All Souls', New York.

Archibald Sessions, who has been organist and choirmaster of St. John's Episcopal Church, Jersey City, for the last two years, has been appointed to a similar position at All Souls' Church of New York City. He succeeds Louis Dressler, who has been connected with All Souls' for more than twenty years. While at St. John's in Jersey City, Mr. Sessions enlarged the choir to over forty voices and gave monthly musical services of note. Outside of his church work he has had considerable experience in the "movies" and will continue in that work in New York.

TAKES ORGAN ORDERS AGAIN

Kimball Factory Catching Up With Contracts—Many Finished.

Contracts are once more accepted by the W. W. Kimball Company, following a voluntary embargo since Feb. 1. During the three and a half months interval the factory has been able to increase production and deliveries can now be promised in about ten months from receipt of orders. Aside from the cars which at last are on their way in spite of the freight tieup, including the three-manual organs for the Utica Theater, Brooklyn, and the Curtis Hotel, Minneapolis, organs are being loaded or are awaiting shipment for Union Medical College, Pekin, China (Rockefeller Foundation); the Presbyterian Church, Florence, Colo.; Christian Church, Boulder, Colo.; the First Church of Christ, Scientist, Little Rock; the Presbyterian Church, Poynette, Wis.; the Methodist Church, Farmersville, Tex.; the Strand Theater, Binghamton, N. Y.; the Presbyterian Church, Coeur d'Alene, Idaho; the Orient Theater, Philadelphia; the Rialto Theater, Woodbury, N. J., and the Palace Theater, Tarentum, Pa. Organs have been finished in May in the Seventh Church of Christ, Scientist, New York City; the Sun Theater, Springfield, Ohio; the Iris Theater, Chicago; St. Michael's Episcopal Cathedral, Boise, Idaho; the University M. E. Church, Seattle; the Odeon Theater and the Arcadia, Savannah, Ga.; the Lithuanian National Catholic Church, Lawrence, Mass., and the Forest Park Theater, Chicago.

Whitford Is Re-engaged.

Homer P. Whitford, F. A. G. O., organist and musical director of the Tabernacle Baptist Church of Utica, N. Y., has been re-engaged for another year at a substantial increase in salary. He has given nine musical services during the year, three of them being cantatas with orchestral accompaniment, and during the winter a twenty-minute organ recital is given at the opening of the evening service. It is planned to rebuild the organ (a three-manual Steere) this summer.

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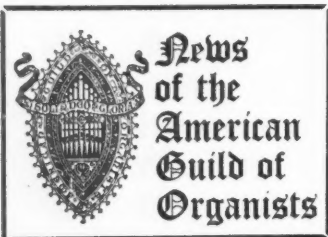
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News of the American Guild of Organists

ILLINOIS CHAPTER.

The last dinner of the season and the annual election were held by the Illinois chapter at the Stevens Building restaurant May 17. There was a large attendance. The report of the nominating committee, presented by its chairman, Dr. Francis Hemington, was read, with the slate headed by John W. Norton for dean, Mr. Norton, Miss Florence Hodge, the sub-dean, and Emory L. Gallup, the secretary, all of whom have served one year, were re-elected. Because of the desire of Albert Cotsworth not to continue as treasurer, Ralph W. Farming was selected for that post. The following three were elected new members of the executive committee for a term of three years: Herbert E. Hyde, Miss Tina Mae Haines and Robert R. Birch.

After the election Mr. Cotsworth made his report as treasurer and another report as chairman of the program committee. He reviewed the splendid recitals given during the year at the invitation of the chapter by Clarence Dickinson, Samuel A. Baldwin and Lynnwood Farnam of New York, Joseph Bonnet of Paris and H. Chandler Goldthwaite of Minneapolis. Mr. Gallup made his report as secretary, showing the activities during the year. A final recital of the season was to be given by Wilhelm Middelschulte in May at Kimball Hall, but was prevented by the illness of Mr. Middelschulte.

The activities of the program committee of the Illinois chapter were concluded when two of its members went to Jacksonville as guests of Henry Ward Pearson at Illinois Woman's College. In the auditorium is a two-manual Austin. Emory L. Gallup found it quite to his liking and made his well-arranged program sound capital. His reception was of the heartiest nature. His Bach playing was notably clean and surely phrased. He obtained lovely mood and color in the chorale from Widor's "Symphonie romane" and the same composer's Toccata went over in fine style. Albert Cotsworth was down for an address about the guild, but finding himself full of reminiscences about the Jacksonville belles of his youth and effervescent about the spring beauties in and adjacent to the college, he rather wandered from his text, leaving his younger associate to shoulder the dignities of the occasion. The hospitality and cordiality were delightful and the event was highly successful.

INDIANA CHAPTER.

The Indiana chapter held a three-day convention at Richmond April 20 to 22, in connection with the meeting of the State Music Teachers' Association. Round-table discussions were held on the morning of the 21st, with Dean Thompson in charge. Charles Hansen, the well-known Indianapolis organist, spoke informally on "The Status of Organ Playing in Indiana" and his interesting remarks were eagerly received. Other subjects discussed were "Organ Accompaniment" and "Various Types of Consols."

The following morning occurred the chief event of the session—the recital by Sidney C. Durst of Cincinnati. It was beautiful playing throughout; polish and clarity of phrasing, sympathetic and colorful registration and an infallible technique were everywhere in evidence. The program was as follows: Concert Overture in A, Rollo F. Maitland; Cantilena in G, Arthur Foote; "To An American Soldier" Van Denman Thompson; "Grand Piece Symphonique" Cesar Franck; works of modern Spanish composers: "Plegaria" (Prayer), Eduardo Torres; "Communion," Eduardo Torres; "Adoration," Gaspar de Araozalaza; "Final," Jose Maria Beohler; "Improvisacion," Jesus de Guridi; "Elevacion," Jose Antonio de Erauzquin; "Pequeña Cancion" (A Little Song), Luis Urteaga; "Salida" (A Little Postlude), Luis Urteaga.

Van Denman Thompson, F. A. G. O., dean of the chapter, has given recitals in Terre Haute, Connersville, Lafayette and Greencastle the past month.

Plans are under way for a guild service to be held in Indianapolis soon. The chapter will hold the guild examinations in DePauw University on the specified dates.

MISSOURI CHAPTER.

The chapter held its annual meeting on Monday evening, April 26, in its regular quarters, the Musical Art building, St. Louis. The reports of the officers were read and new officers were elected. The report of the nominating committee, which was unanimously adopted, was as follows:

Dean—William M. Jenkins.
Sub-Dean—George Enzinger.
Secretary—Christian H. Stocke.
Registrar—Mrs. David Kriegshaber.
Treasurer—A. T. Stevens.
Auditors—Mrs. J. C. Landree and Hunter Jones.

The meeting was then open for general discussions and many matters of importance were brought to the attention of the chapter.

The program committee appointed for next year will consist of Christian H. Stocke, chairman; M. B. McGrew and Mrs. David Kriegshaber.

A new committee on membership was appointed. This committee in the fu-

ture will pass on all applications, after having heard the applicant play a service, and then report to the regular meeting its opinions. This committee consists of Edward M. Read, chairman; E. R. Kroeger and Mrs. David Kriegshaber. The annual al fresco meeting will take place either May 29 or June 5.

Raymond Rapp, a colleague of the chapter, having recently returned from the service, gave an interesting talk on his experiences in France and on account of the various organs he played in and around Paris.

BUFFALO CHAPTER.

Under the auspices of the Buffalo chapter William J. Gomph gave a very interesting recital at Concordia Church, Northampton street, Thursday evening, April 27, before a large audience. Mr. Gomph was assisted by Mrs. Frank Bond Nelson, soprano. The program included: Professional March on Two Church Themes, Guilman; Fourth Organ Sonata, Mendelssohn; Andante in E flat, Lemare; Concert Overture, Hollins; "Evening Bells and Cradle Song," Macfarlane; "Scherzo Symphonique," Russell King Miller. All the selections were rendered in Mr. Gomph's masterly style. Mrs. Nelson sang "How Beautiful Upon the Mountains," by Harker, and Grieg's Spring Song.

The Buffalo chapter met at the Lafayette Avenue Presbyterian Church May 2 for its monthly business meeting and banquet, after which it went to the beautiful home of Mr. and Mrs. Tracy Balcorn in Delaware avenue, where a recital was given upon Mr. Balcorn's newly installed Aeolian organ.

TEXAS CHAPTER.

A recital of English music was given by members of the chapter May 4 at the Oak Lawn Methodist Church of Dallas. Miss Annette Black played an overture by Gray, organist at Trinity College, Cambridge. Miss Virginia Winfrey played the Fantasia in F minor by the same composer and Maitland's "The Optimist." Mr. Maitland was born in England. Miss Ada Sandel played Hollins' Grand Chorus and Intermezzo. Lloyd Hutson played "Solemn Prelude," Noble, "Alleluia March," Higgs, and Martin's Evensong. The closing numbers were Horsman's "The Curfew" and Hollins' Spring Song. Vocal selections were given by George Ashley Brewster and Miss Martha Rhea Little.

MINNESOTA CHAPTER.

An informal organ recital by E. S. Ender of Northfield, S. R. Avery of St. Mark's Episcopal Church and H. Chandler Goldthwaite of the Hennepin Avenue Methodist Church was given at the monthly meeting and dinner of the Minnesota chapter at the Hennepin Avenue Methodist Church in Minneapolis April 28. The program was the first of a series of neighborhood recitals which the guild is planning to hold in various churches.

WEST TENNESSEE.

The monthly meeting of the West Tennessee chapter was held Thursday morning, May 13, in the guild room at Memphis. There were many pleasant reminiscences of the recent recital and visit of Joseph Bonnet. The entire list of officers was unanimously re-elected, with three new names added to the executive committee. The officers are:

Dean—J. Paul Stalls.
Sub-Dean—Mrs. E. A. Angier, Jr., A. A. G. O.
Secretary—Miss Lucy Andrews.
Treasurer—Miss Eunice Robertson.
Registrar—Miss Belle S. Wade.
Librarian—William H. Estes.
Auditors—Mrs. Lunsford Mason, Mrs. Mary F. Heuer.

Executive Committee—Miss Mary O'Callaghan, Miss Agnes Powers, Miss Marguerite Jackson, Miss Rachel Johnston, Mrs. Claude Hartzell, Mrs. J. P. Murphy, Ernest F. Hawke, F. A. G. O., A. R. C. O., Adolph Steuterman, F. A. G. O., Chairman—Dr. William Crowe.

Closing meeting of the season will be held June 10.

SOUTHERN CALIFORNIA.

The May meeting, held at St. Paul's parish-house in Los Angeles, was well attended. The business meeting, over which Dean Demorest presided, was followed by an interesting talk on "Early English Music" by Jaroslav de Zielinski. Hugo Goodwin of Chicago was heard with great interest in his recital under the auspices of the chapter at St. Paul's Cathedral May 11. Mr. Goodwin's program was as follows: Second Legend, Bonnet; Prelude, "Prodigal Son," Debussy; "Sister Monica," Couperin; Toccata, E. major, Demereaux; Air in D, Bach; "Heroic Piece," Franck; Serenade, Rachmaninoff; Andante from Gothic Symphony, Widor; "Primitive Organ," Yon; Passacaglia, D minor, Middelschulte; "Rigaudon," Rameau; "The Fountain Sparkling in the Sunlight," Goodwin; Andante from String Quartet, Debussy; Finale in D, from Symphony 1, Vienne.

NORTHERN OHIO.

A public service was held May 20 at St. Paul's Church, Norwalk. The choir of St. Paul's, under the direction of Cheston L. Heath, had the assistance of Henry F. Anderson, F. A. G. O., organist of Cleveland; Miss Hazel M. Burdick, organist; Etheldreda Aves, mezzo soprano, and Maurice E. Laird, tenor. The program included: Prelude, Suite in D, Bach (Miss Burdick); Grand Chorus in A, Kinder; "Hear My Prayer," Mendelssohn; "Wedding Chimes," Faulkes; Contralto Solo, "The Procession," Cesar Franck; Fugue in A minor, Bach; Anthem, "The Day Is Past and Over," J. C. Marks; "In Springtime," Chaffin; Solo, "Oh! Rest in the Lord," Mendelssohn; "Elizabethan Idyll," T. Tertius Noble; "Marche aux Flambeaux," Guilman.

The chapter has been unusually active

during the last month. Services and recitals have been given at the Euclid Avenue Christian Church, Harold Smith, organist; the First Methodist Church, Miss Jessie Havill, F. A. G. O., organist, and the Glenville Christian Church, Mrs. Sidney P. Mong, organist.

Dedication of the fine Austin organ at the Euclid Avenue Congregational Church took place on Monday evening, May 24. The instrument was erected to commemorate the patriotism of the young men and women of the church who served their country in the world war. The inaugural recital was played by the organist of the church, Vincent H. Percy. The occasion was also marked by the dinner and last meeting of the Northern Ohio chapter for the season. Dr. George W. Andrews, the dean, presided.

NEW ENGLAND.

At the annual meeting May 3 the election of officers resulted as follows: Dean, George A. Burdett; sub-dean, B. J. Whelpley; secretary, John H. Loud; treasurer, Wilbur Hascall. A fine program of Shid French music was given by Stuart Mason, harpsichord; Miss Woodman, soprano; John Murray, violinist, and C. Lenon, oboe.

May 5 a public service was held in Christ Church, Fitchburg, Mass., Herbert Peabody, organist and choir-master. The program included: Prelude, Symphony 1, First Movement, Vienne (Francis Snow, organist Church of the Advent, Boston); Offertory, "Chanson des Alpes" and "La Marche des Rois," Candlyn (T. F. Candlyn, organist St. Paul's, Albany, N. Y.); Postlude, "Fantaisie Symphonique," Cole (John H. Loud, organist Park Street Church, Boston).

April 26 a recital was given by Lynnwood Farnam of New York at Emmanuel Church, Boston. His program: Postlude on Psalm-tune "Martyrs," Grace; Prelude, D minor, Clerambault; Pastorale, F major, Roger-Ducasse; "Sempere Semplice" (C major), Karg-Elert; "Sunshine and Shadow," "Noon," Jacob; Introduction, "Passacaglia" and "Fugue," William "ECHO" and "Menuet," Yon; "Riposo," Rheinberger; "Divertissement," Vienne. This recital was one of the finest programs given for the guild. The wonderful clarity in technique and rhythm of Mr. Farnam's playing makes his work almost perfect as a model. He is ever a most welcome guest.

Through the kindness of Dr. Macdougall and the officers of Wellesley College, the active members of the chapter were invited to an afternoon tea and public service at the College Chapel, Wellesley May 20. The organ numbers were played by Herbert Peabody, Fitchburg; John Hermann Loud, Boston, and Gene Ware, Providence, R. I. The college choir of forty women's voices sang under the direction of Dr. Macdougall.

Death Takes Willis Austin.

Willis Austin of Minneapolis, well-known organ expert and inventor, died April 14 after an operation for necrosis of the leg bone. The operation was not considered dangerous, but he passed away three hours after being under the knife. Mr. Austin was the son of John S. Austin and was associated with his father in the firm of John S. Austin & Son. He was in the service during most of the war and his illness was the result of the severe experience he underwent. Mr. Austin was the inventor of a well-known organ chest and was on the threshold of a most promising career in the world of organ building.

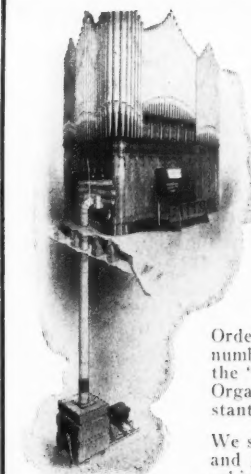
James W. Cheney, formerly of Washington, who is now organist and choir-master of the Hanover Presbyterian Church of Wilmington, Del., is also playing the three-manual Moller organ in the Queen Theater, the largest moving picture house in Wilmington and one of the finest in the east. On April 11 at 7:30 p. m. Mr. Cheney gave two special Easter cantatas—"The Darkest Hour," by Harold Moore, and "The Life Everlasting," by Matthews. The augmented chorus did splendid work, the local critics wrote, and the audience was so large that scores of persons had to be turned away at the doors of the historic church.

Lloyd Morey, the Urbana, Ill., organist, gave a memorial service of compositions by Horatio Parker in Trinity Methodist Church on the evening of April 25.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 534 Garson avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

Key to abbreviations: O. S.—Organ solo copy (three staves).
P.—Piano solo copy.
T.—Title.
D.—Descriptive.

Western Music.

One of the most difficult pictures to play is one which shows life in the western part of this country. In the early days of the films the great majority of two and three-reelers were of this type. To an organist who is new to theater work the question of what kind of music is best suited to these scenes proved an almost unsolvable puzzle. Small wonder that he was well nigh distracted on being obliged to fit scenes of racing cowboys with their wide sombreros and shaggy trousers, bandits holding up stage coaches and trains, hilarity of barroom scenes or the mad gallop of some hero as he rescued the heroine. On the other hand, pictures of the rolling prairies, the grandeur of the mountain scenery, the many beauty spots of nature, while of a quieter nature, proved no less difficult. We remember reading a cue sheet once, and the best suggestion the originator could offer was a "heavy western waltz." Just what is this style of piece, and wherein does it differ from an ordinary waltz? We rather think he meant a minor waltz played infrequently, as there are many light, dainty waltzes that are more effectively played softly.

Now, however, a well-defined general scheme has evolved itself, and we believe the following is the best plan to us: Gallops and lively two-four movements for racing, galloping and scenes of quick action; agitated and hurries for fights, struggles and hold-ups; popular songs, one-steps and fox-trots for barroom or dance hall scenes and for the quieter scenes of mountains, prairies, canyon, and many scenes of California, numbers like Grunn's "Desert Suite," Borch's "Mountain Suite" and the two "California Suites" given below. On scenic films nothing is better than a melodious waltz played in a dainty style and with a pleasing registration. MacDowell's "By a Meadow Brook" and Jensen's "Murmuring Zephyrs" are examples of the style of music required for a mountain cascade.

It seems to be generally accepted that the two-four allegretto movement is most characteristic of a general western scene. "Western Allegro" by Falck and Riesenfeld; "Western Scene" and "Western Rodeo" by Berge are recent publications written to fit this class of films.

An excellent organ solo is Lemare's "From the West." "In Missouri," the first movement, begins with a clever imitation of a train whistle (waid flute). A crescendo passage leads into a vigorous western theme in D minor, followed by a more tranquil one in the major. A melody reminiscent of the south is given to a baritone stop with just a phrase of "Kentucky Home" appearing. Next a brilliant vivace with "Dixie" garbed in new harmonies, and suggestions of the western theme combined appear, with the southern melody as a contrast (nianissimo). A short allegretto in G minor leads into an alla fantasia, and finally the western theme appears fortissimo to close the work. Nine measures from the finish "Suwanee River" is given out against the original theme.

The second movement, "In North Dakota," is a quiet andante with well contrasted themes. It is stated that the composer received these impressions of the west while traveling through these states at night.

The following list, carefully com-

pared, will prove valuable to the theater musician:

Organ Solos.

"California Suite," Diggle (J. Fischer).
(1) Through An Orange Grove. (2) El Camino Real. (3) In a Mission Cloister.
(4) From a Mountain Top.
"On the Mountain," Renaud.
"Western Scene," (Colorado Grand Canyon), Gerrit Smith.
"At Sunset," Demarest.
"At Sunset," Diggle.
"Indian Summer," Brewer.
"Murmuring Zephyrs," Jensen.
"Solitude," Godard.
"From the West," Lemare.
"Legend," Federlein.
"Solitude on the Mountain," Bull.
"Over the Prairie," C. Scott.
"Forest Vesper," Johnston.
"Torchlight March," Guilman.

Piano Solos.

"California Suite," Frinel. (1) An Old Monastery. (2) Mountain Cascade. (3) Orange Blossoms. (4) Festival of Roses. (5) Roubidoux Vista. (6) From Spanish Days.
"To a Wild Rose," MacDowell.
"A Deserted Farm," MacDowell.
"By a Meadow Brook," MacDowell.
"Moonlight," Moret (Remick).
"Rainbow," Wenrich.
"Silver Heels," Moret.
"March of the Men of Sparta," Zamecnik.
"March of the Pioneers," Kroege (Prosser).
"Western Alborada," Andino.
"Trot de Cavalerie," Rubinstein.
"Torchlight March" (Henry VIII), German.

Piano Accompaniments.

(For quiet scenes.)
"Desert Suite," Grunn. (1) At Sunrise. (2) On the Mesa. (3) Choya Dance. (4) Mirage. (5) Oasis.
"Suite Aboriginal," Wheelock. (1) Morning on the Plains. (2) The Lovers. "Sleepy Hollow," Allen.
"Dawn," Matt (Hawkes).
"Sunset," Matt.
"Courtship" (Romantic Suite), Stanley.
"Stars of Night," Weckerlin.
"Across the Rockies," Morse (Jacobs).
"Pearl Feather," Leisner.
"Westward Ho!" Lansing.
"Afterglow," Cobb.
"Driftwood," Cobb.
"Golden Dawn," Cobb.
"Ermite," Gruenwald.
"To a Star," Leonard.
"Moonlight," Finck.
"Mountain Music" (Suite), Borch (Belwin). (1) Sunrise on the Mountain. (2) Mountaineer's March. (3) Mountain Song. (4) Mountaineer's Dance.
"Underneath the Stars" (Remick).
"By Moonlight," Rollinson (Ditson).
"Reed Bird," Reed (Witmark).
"Zephyrs" (A Western Episode), Trinkhaus.
Selection: "Girl of the Golden West," Puccini.
"Little Fawn," Rosenbaum.
"Southwestern Dyl," Berge.
"Solenn Scenes from Nature," O'Hare (Ditson).
"Scenes Poetique," Godard. (1) In the Woods. (2) On the Mountain. (3) In the Tavern.
"Legende Indienne" and "In Sight of the Oasis," Baron.
"By the Camp Fire," Wenrich (Feist).
"Western Alborada" (Break of Day), Andino (Belwin).
"Prairie Flowers," MacMillen.
"Western Moderato," Redla.
"Alone in the Mountains," Hathaway.
"Eagle's Nest" (Overture), Isenman.
"Repose of the Forest," Grieg.
"On Mountain Heights," Kiesler.

Marches.

"The Westerner," Losey.
"Call of the Wild," Losey.
"Golden West," Losey.

Galops, Agitats (For Boisterous Scenes).

"Allegro No. 1," Minot.
"Hurry No. 1," Laney.
"Allegro No. 2," Laney.
"Western Allegro," Falck.
"Western Allegro," Riesenfeld.
"Western Scene," Berge.
"Western Intermezzo," Luz.
"Cowboy Capers," Allen (Jacobs).
"Western Allegro," Winkler.
"Western Moderato," K. Bach.
"With Whip and Spur," Allen.
"Galop in F," Luz.
"Saddle Back," Allen.
"Western Rodeo," Berge.
"Western Rodeo," Minot.
"Wild and Woolly," Minot.
"Western Galop," Luz.
"Western Hurry," Luz.
"Stampede," Simon (Belwin).
"With Whip and Spur," Isenman.
"Western Shuffle" (C. Fischer).
Overture: "Zampa," Herold.

Songs.

"The Long Trail," Elliott.
"My Golden West," Casey (Echo).
"Girl of the Golden West," Manning.

Popular Songs.

"At That Bully Woolly Wild West Show," Abrahams.
"Colorado Blues" (fox-trot), Bowman (Jenkins).
"Western Land" (one-step), Gay (Harms).

Note: Certain western scenes laid in New Mexico, Arizona, etc., contain scenes of American Indian life. On these use music of this class, as shown in an article previously published. On others use of Spanish and Mexican numbers will be appropriate.

Hints on Features.

"The Vengeance of Durand," a Viagraph film, with Alice Joyce, is a tense dramatic film in which a strong dramatic theme may be employed. Levy's "Vampire" makes a suitable number for this purpose. A few bright spots appear in the first reel at T: "But the custom," use a modern waltz. In the second, T: "On Marion's birthday," we used Kramer's

new "Intermezzo." In the third, at T: "Twelve years pass," a brilliant French waltz, "Amoreuse," by Berger, and in the fifth, T: "Then, when Beatrice," Friedemann's "Stolen Moments" is excellent. From here to the end the action is very dramatic, especially at titles: "I am Death" and "The death knife." On the seventh reel, T: "Durand, the ghost of," Widor's "Serenade" to the end. Pina Nesbitt and William Davidson in "Partners of the Night" (Goldwyn) present an excellent mystery drama. The first reel is neutral to T: "In heart of great white way," when a popular song (one-step) is demanded. Change to waltz as Mary enters cafe, and to neutral at T: "One evening," T: "By following Saturday" a quiet dramatic, and D: As Clifford cuts phone wire, heavy dramatic. At T: "After twenty minutes' search," "Pathetic Andante" by Vely or Drdla's "Souvenir." On fourth reel, at T: "Monday morning," a light, humorous four-four movement, changing to neutral again at T: "Have somebody cover." At T: "And in obedience," a short agitato as police break in, changing to Mildenberg's "Arabian Nights" to end of fourth. Continue same style to T: "Uncle Joe." Play "Souvenir de Venice," by Quinn, until P: "Room #12." Here use "Twilight" by Bendin in mysterious-dramatic style until T: "I know dismissal framed." Neutral again to end of reel. On sixth at T: "A garden of pleasure," "Nedda" waltz until D: Orchestra begins to play. Then "Why" (fox-trot) by Levy until D: Dancing stops. "Perfect Melody" by O'Hara until T: "Do you want these?" Agitato until D: Orchestra begins to play. Popular fox-trot until D: Bob, Mary and police commissioner together; neutral at Bob and Mary alone; then love song to end.

The Paramount film "My Lady's Garter," with Sylvia Breamer, is another mystery play, although of a different type from the foregoing. Neutral until T: "This antique, Beethoven's Minuet in G until fadeout to museum scene. Neutral until T: "About 10 that night," "Mysterious Dramatic" No. 22 by Borch until T: "Now Keats Gaunt," "Admiration" by Jackson. On reel 7: "In absence," "Miss Antique" by Trinkhaus until T: "And late that night," "Andante Mysterioso" No. 15 by Lake until T: "So you're the Hawk." Neutral until T: "Among Helen's beaux," a bright dainty number until T: "Help!" (Agitato). At T: "Of all fool stunts," "Indian Summer" by V. Herbert. On third reel at T: "After such romantic," "Yankee Caprice" by Tobani until Bruce sees man's face in window. Short dramatic theme until T: "It was same night," short mysterious. At T: "When Calhoun called" use Pente's "Tendresse" until T: "With card left by Hawk." Play Langey's "Andante Dramatic" Beginning the fourth reel at T: "That night," "Mysterious No. 28" by Andino until T: "Shut off lights," "Meditation" from Thais by Massenet until T: "Stationed at various posts." "Presto Agitato" No. 27 by Lake until T: "Next day," "Sometime" (song) by Burney until T: "The Hawk robbed." "Land of Dreams" by Driffill. On the last (fifth) reel at T: "Unexpected Passengers," allegro from long overture until T: "Led by Van Derp." Short dramatic number until T: "A little soap." Agitato until T: "But Bruce." A short love theme until D: "Van Derp flees in auto." Agitato until T: "Oh Bruce." Love theme to end.

Answer to Correspondent.

E. M., Cleveland, Ohio.—Your request came too late last month. The list you desire is published this month.

Great May Festival Concert.

The twenty-seventh annual May festival concert of the Chicago and Cook County Sunday School Association was held at the Auditorium Tuesday evening, May 18, under the direction of H. W. Fairbank, the well-known conductor and organist. The usual great chorus of 1,000 young women (the largest women's chorus in the world) was the leading feature of the concert. The program includes the "Triumphal March from Damascus," by Costa; "Softly My Heart Unfolds," from Saint-Saens "Samson and Delilah," "Now the Evening Bells Are Sounding," from Kreutzer's "Night in Granada," "The Northmen," by Grieg; "A Woodland Melody and Waltz Song," ("Red Bird"), by H. W. Fairbank; "America, My Country," by Irving Gingrich, an English "Noel," a French "Noel," and the well known "Loyal and True," with its spectacular finale. An arrangement of W. H. Harmon's "Robin Redbreast" was presented under the caption of "May-day Song." Francis S. Moore was the organist. Miss Lusinn Barakian, Armenian soprano; Miss Lorraine Earnest, violinist; Theodore Ratzer, cellist, and the Imperial Quartet contributed special numbers.

Emmanuel Choir of La Grange, Ill., William Ripley, director, gave a musical service in St. Elizabeth's Episcopal Church, Glencoe, Sunday afternoon, April 25, before a congregation from which many had to be turned away. A feature was the singing of the new anthem, "Hark, Ten Thousand Harps and Voices," by Dion W. Kennedy, which is dedicated to Mr. Dorr and Emmanuel Choir. The ladies of St. Elizabeth's Church enter-

tained the sixty boys and men of the choir at supper after the service. During supper a small silk American flag which hung with the flags of the allies in the rectory of the American Episcopal Church in Paris during the world war was presented to the choir by the Rev. Samuel N. Watson and Mrs. Watson, who represented the Episcopal Church in Paris at that time.

Charles Bowen, formerly of Boston, well-known in the East for many years as an organ expert, has moved to Van Nuys, Cal., and has joined the staff of the Robert-Morton Company.

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The Hymn-Tunes of Horatio Parker

By HAMILTON C. MACDOUGALL

The American Organist in a recent number published a fine article on Horatio Parker—an article both discriminating and comprehensive. I was struck, however, by the omission of any reference to Parker's hymn-tunes. These, I think, are in many respects remarkable, and I wish to pay my small tribute to the memory of a musician who was so loyal to his art's best traditions that even in this small (?) form he worked carefully and well.

Some years ago while looking about for a source-book to use in a harmony class at Wellesley College, I came across a copy of "The Hymnal," edited by Parker and published by Novello in 1903. On many accounts "The Hymnal" suited my purpose better than any of the better known "Hymns Ancient and Modern," "Oxford Hymnal," "English Hymnal," "In Excelsis," "Congregational Hymnal," etc., and I adopted it for my class. When in 1916 the Episcopalians took steps to compile a new hymnal Parker's book became obsolete.

There are thirty tunes by Parker in "The Hymnal" and five more in "The New Hymnal" (published in 1919 for the Protestant Episcopal Church in the United States by the H. W. Gray Company.) There may be, here and there, other examples of Parker's work in this form, but the thirty-five tunes that form the subject of this article give, I believe, a fairly correct basis for judgment.

The tunes as a whole impress one with their strength, earnestness and vigor; occasionally, as in "Garden City," a note of tranquility, in "Brannenburgh," one of tenderness, in "Stella" one of almost sentimentality are sounded, but tunes of masculine power such as "Courage," "Vox Aeterna," "Jubilate" and "King of Glory" predominate and give the general impression. Only now and again, as in "Kilbeck," does the music suggest heaviness. Parker was intellectually a strong man; hence vitality and energy are the salient qualities of his hymn tunes.

The melodies are markedly diatonic and dignified. Though hardly as pleasing as the most popular tunes of Dykes, Smart and Hopkins, they yield not a whit in appropriateness and churchly qualities; some of the melodies have a way of staying by one permanently.

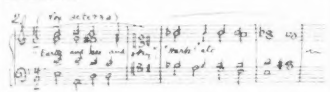
Parker resisted the temptation to use rhythms of a secular effectiveness, like those in Sullivan's "Onward Christian Soldiers" ("St. Gertrude"), J. Booth's "Christian, Dost Thou See Them?" ("Holy War"), or Le Jeune's "Jerusalem the Golden" ("Urbis Beata"), though I do not wish to be thought as condemning those three popular tunes; but by confining his rhythmic effects to those proper to a somewhat steady and undemonstrative reading of the words, Parker contrived to give vigor without suggesting a street parade.

It is, however, in the harmonic field that my admiration for Parker's hymn-tunes is greatest. As a harmony teacher I found that they gave the richest material for harmonic analysis afforded by any composer in "The Hymnal"; and, further, that tough to crack as some of the harmonic nuts were, they were invariably sound and meaty once the operation was concluded. As I intimated in a preceding paragraph the tunes are essentially diatonic, but the harmonic fabric is enriched by the habitual employment of all sorts of attendant tones (passing tones, appoggiaturas, etc.), as well as by the use of those chords containing tones foreign to the diatonic scale, but which do not induce modulation.

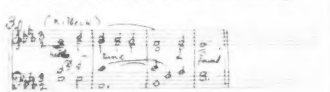


Illustration 1 shows strong diatonic

harmony not without chromatic enrichment.

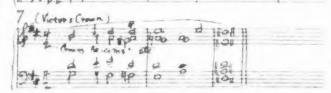
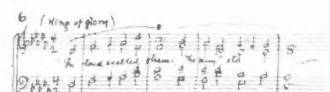


The Parker hymn tunes (nine out of the thirty-five) present a characteristic to be noted in illustration 2—a modulation to the dominant is followed by the dominant triad with its third made minor or by some chord containing the flattened leading-tone; the effect is fresh and stimulating.

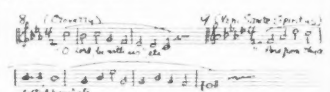


The basses of the hymn tunes are very singable; indeed, each of the four voices gets sympathetic treatment; a stagnant bass like that in illustration 4 is seldom met with, while voice-leading like that of the beautiful tenor in illustration 3 are common.

Illustration 5 shows the composer dissatisfied with vocal limitations and reaching out for more effective harmonies through the use of the organ; it also calls to our attention a sequential treatment, occasionally used by him.



Parker's fondness for pungent discordance sometimes leads him pretty close to the limits of the permissible, as at the asterisk in illustrations 6 and 7; in illustration 7 the editors of "The New Hymnal" evidently did not complete their work.



In illustration 8 the melody is precisely that of the first theme in the last movement of the Tchaikowsky Fifth Symphony; the coincidence is striking even if unimportant. In illustration 9 an interesting and effective variation in length of phrases, by no means uncommon in Parker, will be noted.

A study of the upward compass of the soprano in the thirty-five tunes shows that one tune each went to b flat, c, d flat, d, seven to e flat, nine to e, ten to f, five to f sharp or g flat. The tunes in "The New Hymnal," which I infer were composed comparatively recently, have f and f sharp or g flat for the highest soprano note. I imagine that the more moderate upward compass was an earlier practice; it seems to be, at any rate, a practice looking to more general congregational singing. I doubt if even a splendid tune like "Victor's Crown" will ever "go" congregationally unless it be transposed at least a whole tone lower.

In "The Hymnal" Parker had a twelve-line stanza to set, and the fine tune "Vox Aeterna" is the result; "Mount Zion" is an even better eight-line stanza tune. But when he attempted a setting for the ten-line

stanzas by Frederick Edwards (442 in "The New Hymnal") he undertook a task impossible of entirely successful accomplishment in the hymn-tune form, although the late Yale professor's solution of the problem is no doubt as satisfactory as can be made.

Several years ago, it will be remembered by all active members of the New England chapter of the American Guild of Organists, Professor Parker spoke at our annual dinner, his theme being "The Lasting Qualities in Music." I had never heard Parker make a formal address or speak in a serious manner, and I was much impressed by his large outlook and his really commanding intellect.

For the reason that these thirty-five small pieces of music exemplify a wide range of modulation, delightful voice-leading, strong diatonic harmony richly but sanely ornamented by chromatic chords, and a strong feeling for that which is best and most enduring in musical art, I hold Horatio Parker's memory in deep respect.

SOMETHING TO PONDER.

February 27, 1920.—The average organist, somewhere, somehow, has discovered that Bach was the father of organ playing, and therefore his aim seems to be to play just as Bach played his organ two hundred years ago. As an instance, with this idea in mind, a noted organist lately played the D minor Toccata and Fugue with the sforzando pedal on throughout. Think of it!

In a few words, the organist of today is steeped in tradition, he knows little and cares less about the mechanism of his instrument, or the wonders which have been wrought by the organ builders of even the last fifty years; in fact, a diapason, gross flute, dulciana and piccolo, with a trumpet for a crash, would furnish quite enough variety for many organists. Hence the layman has come to think of the organ as a majestic, rather uninteresting affair of "booming diapasons" and "reverberating pedal tones echoing through Gothic arches" and so on, all of which is very impressive, as would be the same effect, however, produced by a bass drum or a salvo of artillery. A plain orchestra man like myself, under similar conditions, would only curse the infernal echo that spoiled the music.

For the pianist there is available but one quality of tone, of which he must make the most, and the popularity of the instrument proves that he does so. The orchestra leader has but a dozen different instruments of limited range, but the organ contains sixty different qualities of tones, mostly with a range of five octaves, to say nothing of coupler effects, which are many. Why then harp upon the "majestic tones of the organ" and play it as though that were all there is to it? A trombone quartet is majestic, but not for long, and a merely majestic organ is soon a very tiresome affair, especially to American ears.

Again, how many organists are but animate pianolas! Is music a manifestation of digital dexterity, a mere playing of notes, or does it contain color, feeling, temperament? Does it speak or sing or throb, or is it just a series of noises?

Mr. Apthorpe tells us that Bach said all that there was in music. But if the organists' conception of Bach were correct it would mean that all the great masters since were totally wrong, that every orchestra leader, every pianist, violinist, singer is mistaken when he believes that music is not a matter of mere notes, but of artistic expression.

I don't find anything in Bach's music, organ, orchestral or vocal, to warrant noise, to justify making the playing of the organ a lifeless thing with as little character as the banging of a door. I can imagine the composer of the Passions revelling in the modern organ, in the creations of the progressive organ builder, in the tremolos, the vox humanas, anathema to the so-called "Bach student". How lovingly he would handle the beautiful modern string and reed tones, which he never knew! What delight he would take in the couplers, capable of so many effects entirely unknown to

the organist at large! How he would enjoy the fine swell pedal effects which the "Bach student" calls effeminate, but which Bach's music calls for in every note! How he would make the organ sing!

I scan programs daily—monotony is spelled large all through them. I attend organ recitals—dead monotony. Often the only number which gives the organ a chance to speak out at all is a transcription from a Wagner opera.

It is a constant complaint that no good organ music is written. Well, no one but organists writes for the organ, and decidedly their music reflects their musical feeling or the absence of it. The orchestral composer who would think or write or direct in such a manner would be impossible. The most popular organ music today from the standpoint of the audience is two numbers of Batiste—the Communion in G and the Offertory in D—but Batiste is dismissed with a sneer in these times as a "mere maker of pretty tunes". Shades of Mozart, and we are paying \$7 a seat to hear the "Barbier" and "Elise d'Amore"! Who today can write these pretty tunes? Who can get away from diapasons and sesquialteras, and tubas, and play that one offertory as it should be played? Very, very few.

An organist seldom takes himself or his profession seriously. I have seen many prominent organists preparing for recitals. One, a rarity, spent all day picking out combinations. Another said he never saw an organ he could not master in an hour, while a third said all organs looked alike to him and he needed no rehearsal.

Is it any wonder that the public, while paying high prices for operas or symphony concerts, refuses to hand out its good money for an organ recital?

AN ORGAN BUILDER.

Charles F. Rowe, representative of M. P. Möller in the Chicago territory, reports a number of new contracts in May, among them being orders for organs of two manuals for the German Methodist and Danish Lutheran Churches at Racine, Wis., the First Presbyterian Church of Centralia, Ill., which is finishing its new edifice and will entertain the synod of Illinois at its next session, and the First Swedish Baptist Church of Rockford, Ill.

Henry Spiller, who has been devoting his time to organ openings in the Pacific coast states for the last year, has taken the four-manual Palace Theater Kimball in Philadelphia for the summer and his playing is creating something of a sensation in the Quaker City.



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CHURCH AT ROCHESTER TO ENLARGE ITS ORGAN WILL REBUILD ODELL WORK

New York Builder Will Add to Four-Manual Instrument in the Brick Presbyterian—Specification as Prepared.

The Brick Presbyterian Church of Rochester, N. Y., is to have its four-manual Odell organ enlarged and improved by the addition of an echo organ and other features in the main instrument. The Brick Church organ has been one of the best known instruments of western New York and the additions will materially enhance its value as a musical instrument and as an attraction for the church. The enlargement of the instrument was planned after careful investigation and consideration of the needs by Dr. W. R. Taylor, pastor of the church; George Motley of the music committee, and Lewis C. Odell.

The specification of the organ as enlarged follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 61 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 pipes.
 4. Gemshorn, 8 ft., 61 pipes.
 5. Gamba, 8 ft., 61 pipes.
 6. Dulciana, 8 ft., 61 pipes.
 7. Doppel Flöte, 8 ft., 61 pipes.
 8. Octave, 4 ft., 61 pipes.
 9. Flute Harmonique, 4 ft., 61 pipes.
 10. Octave Quint, 2½ ft., 61 pipes.
 11. Super Octave, 2 ft., 61 pipes.
 12. Trumpet, 8 ft., 61 pipes.
- SWELL ORGAN.**
1. Bourdon, 16 ft., 61 pipes.
 2. Open Diapason, 8 ft., 61 pipes.
 3. Salicional, 8 ft., 61 pipes.
 4. Aeoline, 8 ft., 61 pipes.
 5. Vox Celestis, 8 ft., 61 pipes.
 6. Quintadena, 8 ft., 61 pipes.
 7. Stopped Diapason, 8 ft., 61 pipes.
 8. Rohr Flute, 4 ft., 61 pipes.
 9. Flautina, 2 ft., 61 pipes.
 10. Dolce Cornet, 3 rks., 183 pipes.
 11. Contra Fagotto, 16 ft., 61 pipes.
 12. Cornopean, 8 ft., 61 pipes.
 13. Oboe, 8 ft., 61 pipes.

14. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
1. Lieblich Gedeckt, 16 ft., 61 pipes.
 2. Open Diapason, 8 ft., 61 pipes.
 3. Viole d'Orchestre, 8 ft., 61 pipes.
 4. Concert Flute, 8 ft., 61 pipes.
 5. Flauto Traverso, 4 ft., 61 pipes.
 6. Violina, 4 ft., 61 pipes.
 7. Piccolo, 2 ft., 61 pipes.
 8. Clarinet, 8 ft., 61 pipes.
 9. Harp, 49 bars, with resonators.
- SOLO ORGAN.**
(Voiced on High Wind Pressure.)
1. Stentorphone, 8 ft., 61 pipes.
 2. Gross Flöte, 8 ft., 61 pipes.
 3. Hohl Flöte, 4 ft., 61 pipes.
 4. Tuba Mirabilis, 8 ft., 61 pipes.
 5. Tuba Clarion, 4 ft., 61 pipes.
- ECHO ORGAN.**
1. Lieblich Gedeckt, 8 ft., 61 pipes.
 2. Horn Diapason, 8 ft., 61 pipes.
 3. Viol Aetheria, 8 ft., 61 pipes.
 4. Vox Angelica, 8 ft., 49 pipes.
 5. Flute Amabile, 4 ft., 61 pipes.
 6. Orchestral Oboe, 8 ft., 61 pipes.
 7. Vox Humana, 8 ft., 61 pipes.
 8. Cathedral Chimes, 20 tubular bells.
- PEDAL ORGAN.**
1. Contra Bourdon, 32 ft., 30 pipes.
 2. Double Open Diapason, 16 ft., 30 pipes.
 3. Contra Gamba, 16 ft., 30 pipes.
 4. Bourdon, 16 ft., 30 pipes.
 5. Bass Flute, 8 ft., 30 pipes.
 6. Violoncello, 8 ft., 30 pipes.
 7. Trombone, 16 ft., 30 pipes.

Contracts recently received at the Odell factory include the following:

- Convent of the Sacred Heart, Detroit.
- Convent of the Sacred Heart, Grosse Pointe, Mich.
- St. Mark's Episcopal Church, Islip, L. I.
- St. Stephen's Episcopal Church, Beverly, N. J.
- St. Paul's Episcopal Church, Yonkers, N. Y.
- Sandalphon Masonic Lodge, Brooklyn, N. Y.
- All Saints' Episcopal Church, Atlanta, Ga.

Ganz in New Position.

George Ganz, A. A. G. O., has accepted the position of organist and director of the Fifth Baptist Church, Philadelphia. He began his new duties on May 1. Mr. Ganz had been with St. Paul's Lutheran of the same city for the last five years.



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A LEGEND OF THE DESERT, R. S. Stoughton .60

This piece is essentially the Far East condensed, beginning with peculiar, dissonant sustained chords, passages, etc. Later the oboe and four-foot flute give out a graceful, strange (medium fast) melody; more dissonant chords, the first theme repeated, and dying away, the eccentric character piece closes. Recommended to organists as a perfect type of Orientalism.

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The large four-manual built by Casavant Freres for the First Methodist Church of Hamilton, Ont., was opened with a recital April 29, by Harry J. Allen, assisted by vocal talent. Mr. Allen played these compositions: Toccata and Fugue in D minor, Bach; "Evening Chimes," Wheelton; Allegro Cantabile and Toccata from Fifth Symphony, Widor; "Gavotte Moderne," Lemare; Overture to "William Tell," Rossini; "The Swan," Saint-Saens; Variations on "Annie Laurie," Buck; "Marche Militaire," Gounod.

The specification of the organ is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Open Diapason, No. 1, 8 ft.
 3. Open Diapason, No. 2, 8 ft.
 4. Doppel Flute, 8 ft.
 5. Flute Harmonique, 8 ft.
 6. Stopped Diapason, 8 ft.
 7. Salicional, 8 ft.
 8. Wald Flute, 4 ft.
 9. Octave, 4 ft.
 10. Fifteenth, 2 ft.
 11. Mixture, 4 ranks.
 12. Trumpet, 8 ft.
- SWELL ORGAN.**
13. Bourdon, 16 ft.
 14. Open Diapason, 8 ft.
 15. Stopped Diapason, 8 ft.
 16. Viola di Gamba, 8 ft.
 17. Voix Celeste, 8 ft.
 18. Aeoline, 8 ft.
 19. Principal, 4 ft.
 20. Flauto Traverso, 4 ft.
 21. Piccolo, 2 ft.
 22. Cornet, 4 ranks.
 23. Cornopean, 8 ft.
 24. Oboe, 8 ft.
 25. Vox Humana, 8 ft.
- CHOIR ORGAN.**
26. Geige Principal, 8 ft.
 27. Melodia, 8 ft.
 28. Dulciana, 8 ft.
 29. Viola, 8 ft.
 30. Dolce Flute, 4 ft.
 31. Flageolet, 2 ft.
 32. Clarinet, 8 ft.
 33. Harp.
- SOLO ORGAN.**
34. Stentorphone, 8 ft.
 35. Gross Flute, 8 ft.
 36. Viole d'Orchestre, 8 ft.
 37. Traverso Flute, 4 ft.
 38. Rohr Flute, 8 ft.
 39. Tuba, 8 ft.
 40. Cor Anglais, 8 ft.
- PEDAL ORGAN.**
41. Double Open Diapason, 32 ft.
 42. Open Diapason, 16 ft.
 43. Violone, 16 ft.
 44. Bourdon, 16 ft.
 45. Gedeckt, 16 ft.
 46. Flute, 8 ft.
 47. Bourdon, 8 ft.
 48. Violoncello, 8 ft.
 49. Trombone, 16 ft.
- ECHO (GREAT ORGAN).**
50. Open Diapason, 8 ft.
 51. Stopped Diapason, 8 ft.
 52. Dulciana, 8 ft.
 53. Flauto Amabile, 4 ft.
 54. Orchestral Oboe, 8 ft.
- ECHO (SWELL ORGAN).**
55. Viole Celeste, 8 ft.
 56. Viole d'Orchestre, 8 ft.
 57. Quintadena, 8 ft.
 58. Flute, 4 ft.
 59. Vox Humana, 8 ft.
 60. Chimes.
- ECHO (PEDAL ORGAN).**
61. Bourdon, 16 ft.
 62. Lieblich Gedeckt, 16 ft.

New Officers of M. T. N. A.

The new roster of officers of the Music Teachers' National Association contains the names of a number of men who are prominent organists, headed by Dr. Peter C. Lutkin of Evanston, Ill., who for years was one of the leading organists of Chicago. The full list as received is as follows: President, Peter C. Lutkin, Evanston, Ill.; secretary, J. Lawrence Erb, Urbana, Ill.; treasurer, Waldo S. Pratt, Hartford, Conn.; editor, Karl W. Gehrken, Oberlin, Ohio. The members of the executive committee are: Lynn B. Dana, Warren, Ohio; William J. Hall, St. Louis; Charles S. Skilton, Lawrence, Kan.; Waldo S. Pratt, Hartford, Conn.; R. G. McCutchan, Greencastle, Ind.; Charles L. Seeger, Patterson, N. Y.; H. H. Bellmann, Columbia, S. C.; Miss Mariette N. Fitch, Rockville, Conn.; Osbourne McConathy, Evanston, Ill. The councilors are: Charles N. Boyd, Pittsburgh, Pa.; J. Lawrence Erb, Urbana, Ill.; Charles N. Farnsworth, New York; Peter C. Lutkin, Evanston, Ill.; Leon R. Maxwell, New Orleans; Adolph Weidig, Chicago; Karl W. Gehrken, Oberlin, Ohio. The 1920 meeting place is Chicago, Dec. 29 to 31.

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The Education of the Organist

By H. A. Fricker, M. A. (Leeds), Mus. Bac. (Dunelm), F. R. C. O.

I often wonder how many organists of today, when they began the study of music before entering the profession, ever anticipated that the organ would become one of the main sources of income. I also wonder how many of the leading organists today would, if they could, go back again to their student days and so have the opportunity of changing and enlarging the curriculum of their studies.

In many cases probably very little change could have been made owing to lack of opportunity; and in others, I have no doubt, opportunities were missed owing to lack of foresight and of the knowledge of the requirements that would be demanded of them when they reached the arena of their life's work. It is perfectly true that one cannot expect to find wise heads on young shoulders, but it is of the greatest importance that a student of today face bravely and squarely the problem of the future and all that it involves not only as regards himself but also the public to whom he will eventually offer service.

The first question the student who is contemplating and preparing for the career of an organist should ask is this: What will be expected of me when I enter into public life? It will take a good deal of thought and inquiry before this question can be satisfactorily and adequately answered and then some important detail may be missed or overlooked.

The first subject that naturally suggests itself and one that is most vital to the organ student is that of pianoforte technique, and for the following reasons: (1) Good finger technique is demanded by the best organ music of all schools and the demands and requirements made upon the technique of the performer by the present-day composers of organ music are increasing. (2) The organist will never hope to become a cultured musician unless he retains sufficient technique to enable him to keep abreast of the literature of piano music. (3) And lastly, and by no means least, a large majority of organists are obliged to teach the pianoforte for the purpose of increasing their income. (4) A knowledge of and the ability to play the pianoforte is expected of the organist by the general public.

The next subject in the curriculum of the organ student is that of harmony, counterpoint and fugue. Harmony is merely the grammar of musical composition and it is inconceivable that any student would wish to "grow up" without a thorough knowledge of this important and fundamental branch of study. It is his "friend in need" in everything he does. It aids him when memorizing music; it often enables him to correct misprints, and when he comes to the training of a choir, it is of inestimable value to him. One need

scarcely mention that musical composition is impossible without it. Counterpoint, on the other hand, may be termed "an adornment" of harmony, and like freehand drawing, teaches the student to make each part interesting—a living force. As an illustration, let the student study first the average hymn tune and notice the limited movements of the three lower parts, viz., the alto, tenor and bass parts. Then pass on to an examination of the chorales in Bach's "St. Matthew Passion," and finally study the freedom of the parts in Bach's two and three part inventions. The student will then have fully realized the value of counterpoint.

There are theorists and teachers who contend that counterpoint should be studied before harmony and not after, as is the general custom. This historically is probably correct, for we read that when singers became tired of singing fourths and fifths as a very primitive accompaniment to the plainsong melodies of the church they experimented and extemporized passing notes and thus counterpoint was born. This controversial point need not, however, disturb the student. Counterpoint naturally leads to fugue and the value of the study of the construction of the fugue will be more than realized when the student reaches the practical side of his organ and pianoforte fugues. This knowledge will be of tremendous help and will assert itself consciously or unconsciously when the registration of an organ fugue has to be thought out. It will also assist the student to examine critically the various editions and registrations of Bach's great fugues and Mendelssohn's organ sonatas, and so help to the formation of a distinct and individual style of what is so important a part of the study and education of an organist, viz., the art of registration.

Another branch of study that is often neglected is that of musical history. The interest in this subject more often than not begins and ends with the requirements of the examinations for which the student may have to prepare. Centuries of dry facts and a host of dates are crowded together under one cover and the student has to cram and digest as many as possible in order to answer or attempt to answer perhaps half a dozen questions. No wonder that indigestion and nausea often set in after all examinations are over and history books are put away and only brought out when any definite information is required. A good way to study musical history is for the student to try to find out all he possibly can concerning the composer whose work, or works, he happens to be studying at the time. If this habit is formed it is astonishing how interesting the history of music becomes and it is surprising the amount of knowledge accumulated during the course of a few years by this method. Interest begets interest.

[To be continued.]

W. B. Milner, eastern representative of the W. W. Kimball Company, and Mrs. Milner spent two weeks in Chicago during May. The pleasure of their visit was marred by the loss of a handsome diamond-studded watch which was cut from Mrs. Milner's wrist in a street corner jam.

PIETRO A YON TO TAKE PART IN JUBILEE HERE AID IN GREAT CELEBRATION

Organist Coming for Diamond Jubilee of Chicago Archdiocese and Silver Anniversary of Mundelein's Consecration.

Chicago Catholics will have the assistance of Pietro A. Yon early in June in one of the greatest celebrations the church has ever held in this city, when the diamond jubilee of the Archdiocese of Chicago and the silver jubilee of Archbishop Mundelein's consecration to the priesthood will be celebrated simultaneously.

Father Edward J. Bourget, supervisor of music in the archdiocese for the archbishop, and a man who in the short time he has held this important position has done excellent work and has endeared himself to all who have come in contact with him, is arranging the musical program for the double anniversary and Mr. Yon will come to Chicago at Father Bourget's invitation. He will give a recital on the large Wangerin-Weickhardt organ in the Cathedral of the Holy Name on the evening of June 9. Mr. Yon will play his "Concerto Gregoriano" and will conduct the singing of his mass, "Regina Pacis." The diocesan musical director is holding rehearsals weekly of the great male choir which will take part in the sacred concert. This choir consists of both priests and laymen. Mr. Yon will have an active part, according to the arrangements, in all the services marking the jubilee.

Mr. Yon passed through Chicago May 10, on his way to New York, after his transcontinental tour, on which he was heard in many cities. The press notices indicate clearly the enthusiasm which Mr. Yon's virtuosity aroused in all the places he visited. He was heard in San Francisco, Los Angeles, Kansas City, El Paso and other places, and in all of them he was lionized by organists and others as well.

At El Paso Mr. Yon appeared in the beautiful home of Mr. and Mrs. J. G. McNary under the auspices of the woman's board of directors of the El Paso School for Girls. In Los Angeles his concert was at Trinity Auditorium, under the auspices of the Southern California chapter of the A. G. O. In San Francisco he played the great exposition organ, now in the Civic Auditorium, over which Edwin H. Lemare presides. Of his performance one of the leading critics wrote, among other comments as follows:

"Pietro A. Yon is one of the masters. He gave a recital at the Civic Auditorium last night in aid of the building fund of St. Dominic's church, and he galvanized the audience into enthusiasm. There was no artifice about his playing, no trickery, no sophistication—only mastery, and nothing more."

Another San Francisco critic wrote: "Yon was effective in his handling of Pagella's Sonata Prima, for he is really a great organist. His own com-

positions showed him a skillful weaver of intricate passages, beautiful in melody and faultless in technique. His 'Echo' piece—a double canon in unison—had to be repeated in response to the applause provoked by its sweetness and his enchanting performance."

Two Kansas City recitals were given at the Independence Boulevard Christian Church, and the leading paper there said:

"If Mr. Yon plays Bach—who had twenty-five children—as he did last night with only one child to his name, what may not the future bring? There is no more ground for comparison between Yon's A minor Prelude and Fugue and the stark thing we have respected, but always feared, than there is between a Gregorian plain chant and a Debussy opera. Such sincere applause followed, that as an encore Mr. Yon played the Bach D minor Toccata and Fugue with the same originality and authority."

Two thousand persons were in the audience at Balboa Park, San Diego, Cal., and the press reports said Mr. Yon established himself firmly in the hearts of San Diego people.

EMPORIA FESTIVAL DRAWS.

Splendid Concerts Under Direction of Dean Hirschler—Yon Plays.

The sixth annual May music festival of the College of Emporia, presented under the direction of Dean Daniel A. Hirschler of the school of music, was a decided success in the quality of programs and artists presented, as well as in financial returns and attendance. For four days the college auditorium, one of the most beautiful in the west, was filled with music lovers and friends from the community as well as from other parts of the state.

The first program, May 4, consisted of a splendid presentation of the two-act opera, "The Fire Prince," by Hadley.

The fourth event was the organ recital by Pietro A. Yon on the large four-manual and echo organ. Mr. Yon appeared for the second time in Emporia and established himself even more firmly than the first time as one of the greatest of modern players. His larger offerings were the First Sonata by Pagella, the A minor Prelude and Fugue by Bach, "Christus Resurrexit," by Ravanello; "Ave Maria," by Bossi, and several of his own compositions. The large audience was impressed by his splendid skill as well as by the beauty of the organ.

The series of concerts closed Friday night with a presentation of Handel's "Messiah" by the College Oratorio Society of 125 members.



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ATLANTA:

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GALESBURG:

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SIOUX CITY:

"Mr. Goodwin is recognized as one of Chicago's most brilliant organists. At the close of his concert he had the unusual experience of being immediately re-engaged for a second appearance the following night."

CHICAGO:

His style is so free, and his technic so smooth that he is at once placed among musicians of the first rank.—Music News.

PITTSBURGH:

He gave a masterly performance. All his numbers were played from memory and into all of them he instilled the brilliancy of which he is capable and with which his Chicago acquaintances have become familiar.—The Diapason.

MILWAUKEE:

Displayed splendid virtuosity.—Milwaukee Sentinel.



BY HAROLD V. MILLIGAN.

"SOLITUDE," by Frank E. Ward, published by G. Schirmer, New York.

This "mood picture" is built up of one melodic theme which is presented in several varied and interesting forms, molded together with the skill of the true composer. The melody is given first in harmony on the swell strings; then the choir clarinet (left hand) sings it under a rocking accompaniment in triplets. There is a development still in triplet rhythm, and the theme emerges on the great flutes (right hand) with a brief epilogue, the composition ending as it began, with the soft string tones of the swell.

"BURGE," by J. C. Yon, published by the H. W. Gray Company, New York.

This brief but effective funeral march, which is dedicated to Tertius Noble, was written in memory of the fallen Liverpools. Its phrases are short and broken and its whole mood one of utter grief—almost despair. The throb of the funeral march persists throughout. Beginning and ending softly, there is in the development of the second theme a sudden and dramatic outburst (for which a crescendo pedal will be almost indispensable), followed by an equally sudden and even more dramatic pianissimo. It is thoroughly organistic, and although quite easy technically, is one of the best and most effective pieces of its kind we have seen in a long time.

"NOCTURNE," by Stanley R. Avery, published by G. Schirmer.

The principal melody with its simple rhythmic accompaniment is quite Chopinesque in style. As is usual with compositions of this character, the second theme is given in four-part harmony without pedal, but, while usually in this it is not usual in quality, being distinctly superior to the average. There is a modulatory passage and a return to the principal melody. Not aspiring to any great heights, the composer has written a very attractive and enjoyable piece. It can be played on organ, from an old-fashioned two-manual tracker to a modern electric giant, and it can be used on either recital program or church calendar. Isn't that something of an achievement?

"REJOICE, YE PURE IN HEART," by Leo Sowerby, published by the H. W. Gray Company.

A month or two ago we had the pleasure of reviewing a "Choral Prelude" by the young and audacious Mr. Sowerby, the theme of which was a melodic fragment from a Motet by Palestrina. Here is another choral prelude from the same trenchant pen, but the inspiration this time is modern, being the well-known hymn tune "Marion," one of the best of processionalists, usually sung to the words "Rejoice, Ye Pure in Heart." Attacking this very attractive melody with the same imaginative vigor and freedom as applied to the Palestrina Motet, and speaking in the same modernistic idiom and vocabulary, the resulting choral prelude is a fit companion to its predecessor. If you like one, you will like the other. If you like diatonic chords, prepared dissonances and careful counterpoint as in Henry Smart and the mid-Victorian, post-Mendelssohnian, fugue-loving English cathedral school, you won't care for either of these choral preludes. The first chord to smite the ear in "Rejoice, Ye Pure in Heart" is an augmented fifth, and the composer is strongly prejudiced against diatonic triads, although he finally ends up with one (and that strangely enough the tonic triad!) probably as a concession to popular conservatism. Like Schumann, MacDowell and Percy Grainger, he believes in using his mother tongue in giving direction to how his music should be interpreted. But his music has more to recommend it than English markings and augmented fifth chords. It is fresh, vigorous, imaginative and forward-looking, the expression of one of the strongest and most individual talents of our day.

"INTERMEZZO," by A. Walter Kramer, arranged for the organ by Clarence Eddy, published by J. Fischer & Bro., New York.

Mr. Kramer's "Intermezzo" is a pleasantly piquant piece of salon music and it has been well adapted for the organ by Mr. Eddy. It requires a deft and graceful touch and a certain sprightliness characteristic of the modern organ, a type of music almost unknown on the instrument before the invention of the electric action; especially suitable for weddings and other joyous occasions!

"ON THE MOUNT," by J. Frank Fry, published by J. Fischer & Bro., New York.

Introduced by a chromatic sequence of descending diminished-seventh chords, the main theme is sung by the choir flutes, over a syncopated chord accompaniment. There is a second theme in four-part harmony and a repetition of the main theme and the descending sevenths. A simple and melodious piece of the type developed so successfully by this composer.

At a meeting of the regents of the University of Colorado at Boulder, Dr. Wilbur F. Chase, acting professor of music, was appointed to the chair of music.

BUILD SLOWLY AT ST. LOUIS.

Association Not to Rush Matters—Last Meeting of Season.

The St. Louis Association of Organists met Sunday, May 9, in the Musical Art building. While this was the last regular meeting until September, the activities of the association will continue throughout the summer. The intervening time will be taken up by the three standing committees in perfecting their plans, and preparing the necessary machinery for action and making a full report in the fall.

The executive committee began activities by making a report at the last meeting. This committee will send a letter to all the music committees of the city, stating the purpose of the organization and asking the churches as to their attitude toward the movement as well as for information by which the association will be guided in future dealings with the churches. Upon the replies received will be based the action of the association.

Although the association hoped in the beginning to take quick action, it realized that this organization was not of a temporary nature, but a permanent one that will seek the betterment of the organists' positions in years to come. Therefore it was deemed wise to build slowly and carefully upon a solid foundation.

Guest Recital at Milwaukee.

Carl F. Mueller arranged his third annual guest program at the Grand Avenue Congregational Church of Milwaukee, May 9, and besides three visiting organists, he had the assistance of Hugh Holmes, baritone. Winogene Hewitt Kirchner, organist of Immanuel Presbyterian Church, played Becker's "Praeludium Festivum," the Prayer from "The Jewels of the Madonna," as arranged by Wilhelm Middelschulte, and the Scherzo from Guilman's Fifth Sonata. Arthur H. Arneke of the Second Church of Christ, Scientist, played Silver's Rhapsody and the "Waiting Motif" from Puccini's "Madam Butterfly." Karl A. Markworth of Trinity Lutheran Church gave the prelude from Guilman's Third Sonata and the Andante from Bach's Fourth Sonata. At the close Mr. Mueller played: Fountain Reverie, Fletcher; Scherzo from First Sonata, Becker, and the first movement of Yon's Sonata Cromatica.

Conducted by E. H. F. Ruhe.

Ehmer H. F. Ruhe, organist and choir-master of St. James' Evangelical Church at St. Louis, conducted a performance of J. Sebastian Matthews' "The Paschal Victor" at his church May 30. In addition to the cantata there was an organ and violin number, "Angelus du Soir," by G. Waring Stebbins, played by Mr. Ruhe and Mr. Zuzinak, and the following organ numbers: "At Evening," Buck, and March in D major, Guilman.

C. P. Imke Makes Change.

Charles P. Imke, who has been for the last year organist and choir-master of Holy Cross Episcopal Church, Brooklyn, will on June 1 assume the duties of a similar position in the Strong Place Baptist Church, Brooklyn, N. Y.

Ellen Margaret Elliot, daughter of Mr. and Mrs. R. P. Elliot of Chicago, died suddenly Sunday, May 23, after an illness of only a day with pneumonia. Mr. Elliot is the manager of the organ department of the W. W. Kimball company.

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WILL MEET AT WELLESLEY.**Summer School of Church Music To Be Held from June 21 to July 1.**

The sixth annual session of the summer school of church music, formerly held at Cambridge, Mass., will be held at Wellesley College, Wellesley, Mass., this year from June 21 to July 1. The school is associated with the conference for church work and is open to members of all religious faiths. The registration fee is \$5. Instruction is by means of lectures, demonstrations and conferences. The subjects to be considered are the music of the "New Hymnal," choral interpretation, organ accompaniment, improvisation, history of church music, plainsong, boy-choir training, etc. The school is under the direction of Richard G. Appel of the Episcopal Theological School, Cambridge, and the Rev. Charles W. Douglas of New York. Among the representative church musicians who will take part are: Wallace Goodrich of the New England Conservatory of Music; Dr. A. T. Davison of Harvard University; Arthur Main Phelps of St. Paul's Cathedral, Boston; Raymond C. Robinson, F. A. G. O., instructor in organ and theory at Wellesley College; Charles A. Young of St. Andrew's Church, Wellesley, and Clifford Fowler Green, A. A. G. O., Fall River, Mass. Applications for further information or registration may be made to Mr. Appel, 15 Hilliard street, Cambridge, 38, Mass.

The choir of St. Paul's Church, under the direction of Ralph E. Clewell, organist and choirmaster, with the assistance of soloists, gave a concert at the Courtland Hotel in Canton, Ohio, on the evening of May 11. A large audience gathered in the ballroom of the hotel to hear the program, which was an excellent one, including besides solos famous choruses from the oratorios.

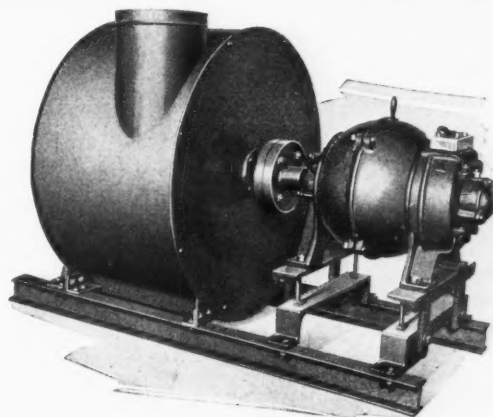
Ellis E. Chase, who recently accepted the position of organist and choirmaster of St. Peter's Episcopal Church, Chicago, after having been at Christ Church in Winnetka for several years, married Miss Camille Bunte, daughter of Arthur G. Bunte, at St. Peter's Church May 8.

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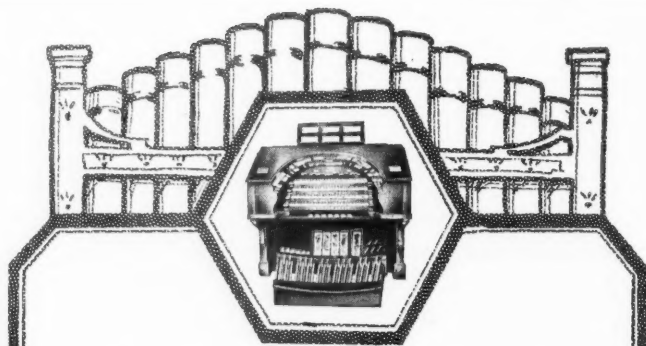
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Zion Presbyterian, P. E. I.	St. Joseph, Springfield, Mass., U. S.
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